YOUR RIDICULOUSLY EARLY **FALL TV PREVIEW**

INTEL ON YOUR NEXT OBSESSIONS **P. 20**

MAY 27, 2016 • #1416

Entertainment WEEKLY

COLLECTOR'S COVER 1 OF 4

UNSAFE X

EXCLUSIVE SCOOP ON X-MEN: APOCALYPSE

THE MUTANTS GO TO WAR—AND NOT EVERYONE SURVIVES!

BY TIM STACK

MICHAEL FASSBENDER AS **MAGNETO**, OLIVIA MUNN AS **PSYLOCKE**, AND BEN HARDY AS **ANGEL**

I CAN'T
STOP
MYSELF
HURT
SOMEBODY
PEOPLE NEED A
REASON
KINGDOM
I AM A
TICKING
BOMB
PUSHED
PAST MY
BREAKING
POINT

I WILL NEVER FORGIVE MYSELF
NEVER GONNA DIE
AN AT&T ORIGINAL SERIES
NEW EPISODES JUNE 1 | WEDS | 9PM ET PT
PLEASE DON'T BE AFRAID OF ME
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AUDIENCE

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THE NEW 2017 ESCAPE
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Go Further
Ford

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America's got Talent
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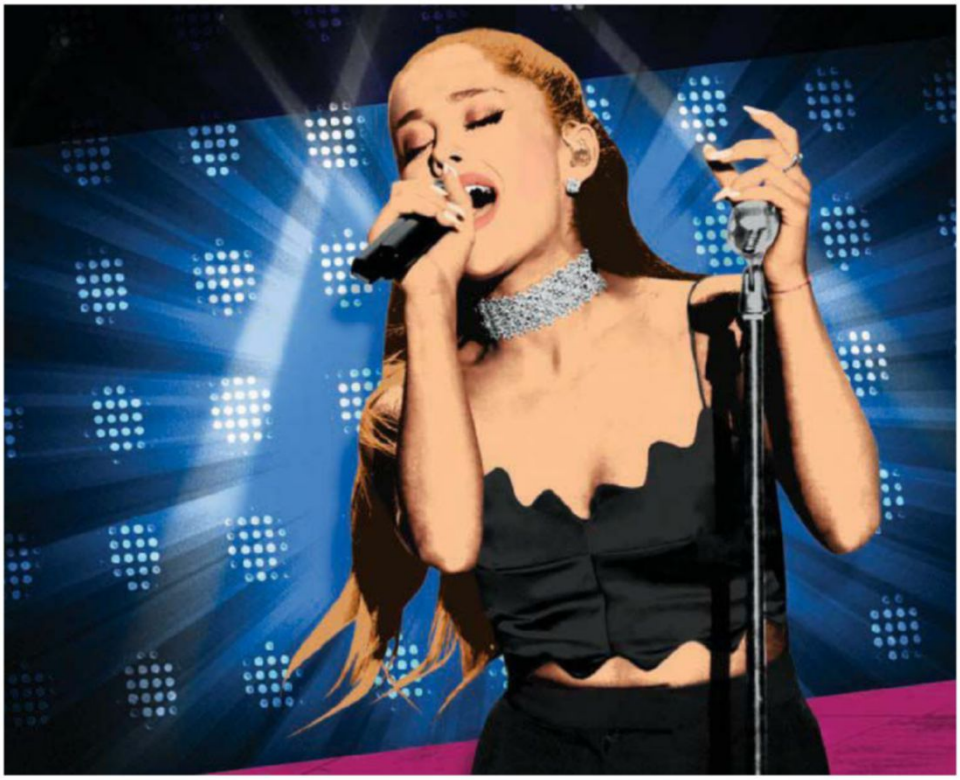
THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ Ariana Grande



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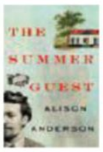

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1

MUSIC

DANGEROUS WOMAN, Ariana Grande

• Doughnut-licking and America-bashing are so 2015. Pop princess (and self-proclaimed "bad bitch") Grande strikes back with a confident, sexy third album, which sees the 22-year-old being ennobled by—not atoning for—past sins.

2

BLU-RAY

MANHUNTER

• Michael Mann's stylish crime thriller featured the first onscreen appearance of the serial killer named Hannibal the Cannibal (Brian Cox) and influenced a generation of procedurals, including *CSI*. Discover this dark gem with an extras-packed 30th-anniversary Blu-ray. *(R)*

3

BOOKS

THE SUMMER GUEST, by Alison Anderson

• In an enchanting, era-spanning novel, Anderson crafts a literary mystery that goes beyond the limits of time, weaving the fate of a lost novel by Anton Chekhov with a woman trying to save her publishing house in 2014.

4

PODCASTS

WHO? WEEKLY

• If you can't avoid the Z list, at least you can learn who's on it. On this acerbically funny weekly show, bloggers Lindsey Weber and Bobby Finger explain the relevance of tabloid celebs (like Rita Ora) and then skewer the ones most desperate to climb to the top (like Rita Ora). *(iTunes)*

5

TV

THE BACHELORETTE

• JoJo Fletcher, last season's *Bachelor* runner-up, is ready to find love again, or is it for the first time? Regardless, it means more awkward intros, multiple first kisses, and catching up with JoJo's family. Someone get her mom a bottle of wine! *(Mondays, 9 p.m., ABC)*

GRANDE: ANDREW LIPOVSKY/NBCU/GETTY IMAGE; *MANHUNTER*: SHOUT FACTORY; ORA: JIM SPELLMAN/WIREIMAGE; *THE BACHELORETTE*: RICK ROWELL/ABC

ILLUSTRATION BY **JOHN RITTER**

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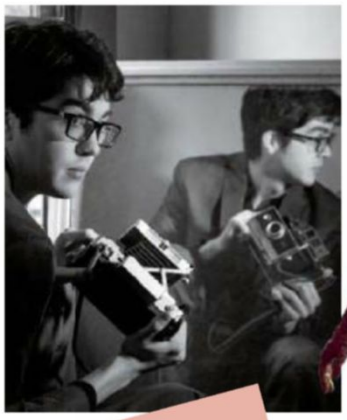

8 ↔

9 →

10 →

6

TV

DOCTOR THORNE

• Ian McShane (*Deadwood*) and Tom Hollander (*The Night Manager*) star opposite newcomers Harry Richardson and Stefanie Martini in Julian Fellowes' visually stunning miniseries, based on an Anthony Trollope love story. *(May 20, Amazon Prime)*

7

MUSIC

TEENS OF DENIAL, Car Seat Headrest

• Singer Will Toledo takes his talent to the next level, packing this new album's 70 minutes of indie rock with nods to Green Day, Weezer, and Modest Mouse.

8

TV

SEASON FINALES

• It's finals week for a lot of TV favorites. *The Flash*, *Fresh Off the Boat*, and *The Voice* are just three of the dozen-plus shows we love that are signing off for the season.

9

BOOKS

DEAR FANG, WITH LOVE, by Rufi Thorpe

• Thorpe's second novel brilliantly explores the intersection of family myths and mental illness via the story of a post-breakdown teen who is taken to Lithuania by her estranged father.

10

MOVIES

WEINER

• This Sundance-winning doc about sext addict/former congressman Anthony Weiner and his doomed run for NYC mayor is a sublime study in hubris and public shame. You'll feel like a fly on the (Facebook) wall. *(R)*

DOCTOR THORNE: AMAZON STUDIOS; *CAR SEAT HEADREST*: ANNA WEBBER; *THE FLASH*: DEAN BUSCHER/THE CW; *THE VOICE*: TRAE PATTON/NBC; *FRESH OFF THE BOAT*: NICOLE WILDER/ABC; *WEINER*: SUNDANCE SELECTS

BRYAN
CRANSTON
IS
LBJ
ANTHONY
MACKIE
IS
MLK
POLITICS IS WAR.
HBO FILMS PRESENTS
ALL THE WAY
MELISSA LEO
AND FRANK LANGELLA
5/21 8PM HBO
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EW 05 27 2016

Contents

FEATURES

20
Your Really Early Fall TV Preview
A talking dog, Mandy Moore, and nary a superhero in sight—here's what to expect from the networks this season.
BY LYNETTE RICE

24
X-Men: Apocalypse
Revolution. Revelation. Resurrection. In the new X-Men movie, heroes fall, new ones rise, and the rebirth of a franchise begins...
BY TIM STACK

32
Bonnaroo
How a hippie getaway became the best music bonanza in the U.S.
BY MADISON VAIN

36
Rose Byrne
In *Neighbors 2: Sorority Rising*, Byrne proves—again—why she's the secret weapon of comedy. Now the actress looks back at her funniest and fiercest roles.
BY DARREN FRANICH

We celebrate 100 episodes of *Bob's Burgers*; see page 50

NEWS AND COLUMNS

5 **The Must List**
12 **Sound Bites**
14 **News & Notes**
64 **The Bullseye**

REVIEWS

40 **Movies**
46 **TV**
56 **Music**
60 **Books**

ON THE COVERS

X-Men: Apocalypse's Michael Fassbender, Olivia Munn, Ben Hardy, Oscar Isaac, James McAvoy, Alexandra Shipp, Kodi Smit-McPhee, Jennifer Lawrence, Evan Peters, Nicholas Hoult, Sophie Turner, and Tye Sheridan. Photographs courtesy of Twentieth Century Fox.

You can buy all four covers at a newsstand near you or at *ew.com/xmen*

FOX

EW/PEOPLE UPFRONTS PARTY

FALL TV IS UPFRONT AND CENTER

Each year in the middle of May, a huge present is bestowed upon New York City: The TV networks gather to unveil their new shows and promote their veteran series to advertisers in a week called the "upfronts." *Entertainment Weekly* and its sister publication *People* held their second annual party to celebrate the occasion at Cedar Lake on May 16. Some of the stars who attended included: Mandy Moore and Milo Ventimiglia (from NBC's new show *This Is Us*, which looks amazing); Mike Colter (hunky Luke Cage, who appeared on Netflix's *Jessica Jones* and toplines his own upcoming eponymous series); Miranda Otto (who shines on the upcoming *24* spin-off, which will debut after the Super Bowl next winter); and Tracee Ellis Ross (who stars on ABC's *black-ish* and every fantasy sitcom I will ever dream up). Special thanks to our headlining sponsors, Netflix and Magnum, and social-media partner Twitter. Enjoy the pics below. —*Henry Goldblatt*

Teyonah Parris and *Doubt*'s Laverne Cox

Abigail Spencer and Sophia Bush

EW editor Henry Goldblatt, Vanessa Hudgens (*Powerless*), America Ferrera (*Superstore*), and *People* and EW editorial director Jess Cagle

Mike Colter of Netflix's *Luke Cage*

Dennis Haysbert and Marlon Wayans

Mr. Robot's Stephanie Corneliussen, Rami Malek, Portia Doubleday, and Michael Drayer

black-ish's Tracee Ellis Ross

Amber Stevens West and Jerrod Carmichael in the Twitter photo booth

COLTER, *MR. ROBOT* CAST: JAMIE MCCARTHY/GETTY IMAGES (2); ROSS: CINDY ORD/GETTY IMAGES; STEVENS WEST AND CARMICHAEL: MARK ROYCE; ALL OTHERS: LARRY BUSACCA/GETTY IMAGES (4)

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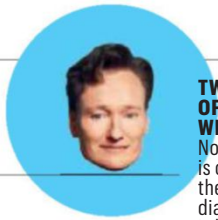
THE WEEK'S BEST

Sound Bites



TWEET OF THE WEEK
Now that Castle is off the air the best flirty dialogue on TV is between @AndyRichter and me.
@ConanOBrien

"My daughter would actually maybe watch the show!"
—Kelly Ripa, reacting to the suggestion of Kylie Jenner as her next cohost, on *Live With Kelly*

"I'm not worried about getting what you have, because you can't catch weakness."
—Diane (Marsai Martin), to Jack (Miles Brown), on *black-ish*

"You asked me to choose. I choose you."
—Ben (Peter Krause), to Alice (Mireille Enos), on *The Catch*

"The president asked me if the fate of the world is resting in the hands of an IT girl, a criminal, and two guys in Halloween costumes."
—Lyla (Audrey Marie Anderson)

"They're not Halloween costumes."
—Oliver (Stephen Amell) on *Arrow*

"You want honesty?... I don't like what you did to my hair."
—Phil (Will Forte), to Mike (Jason Sudeikis), on *The Last Man on Earth*

"What happens in heaven stays in heaven."
—Lucifer/Castiel (Misha Collins) on *Supernatural*

O'BRIEN: JOE PUGLIESE/TBS; MARTIN: BOB D'AMICO/ABC; RIPA: RANDY HOLMES/ABC VIA GETTY IMAGES; KRAUSE: CRAIG SJODIN/ABC; *THE LAST MAN ON EARTH*: KEVIN ESTRADA/FOX; ANDERSON: DEAN BUSCHER/THE CW; AMELL: DIYAH PERA/THE CW; COLLINS: KATIE YU/THE CW

She's back.
With all her issues.
Chelsea
A NETFLIX TALK SHOW
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News+Notes

CANNES SIZZLES

The glittery film fest kicked off May 11 with cheers, jeers...and controversy.

By Joe McGovern

THE 69TH CANNES Film Festival began with an unfunny joke. During the opening-night ceremony, French comedian Laurent Lafitte addressed Woody Allen, whose movie *Café Society* kicked off the festival, by saying in French, "You've shot a lot of films in Europe, and you haven't even been convicted of rape in the U.S." The comment linked Allen with director Roman Polanski (not for the first time), and though Allen told the media that he wasn't personally offended, his film's star **Blake Lively** expressed her displeasure in sullying the "beautiful, respectful" tone of the world's most glamorous movie jubilee.

But Cannes, as it does, segued nimbly from that opening salvo into 11 days of yacht parties,

(*Left*) Blake Lively sporting a baby bump while promoting *Café Society*; (*below*) Ruth Negga and Joel Edgerton appearing for *Loving*

big-money deals, and haute couture. *The Nice Guys*, starring **Ryan Gosling** and **Russell Crowe**, and **Steven Spielberg**'s fantasy *The BFG* were among the major studio movies that received a warm welcome. In the more outré main-competition lineup, the response was varied. Critics were split on *American Honey*, which stars **Shia LaBeouf** and features a dance scene set inside a Midwestern Walmart and soundtracked by Rihanna's "We Found Love." Pop music also plays a role in the universally adored German comedy *Toni Erdmann*, in which lead actress **Sandra Hüller** belts out a karaoke version of Whitney Houston's "The Greatest Love of All." In a quieter key, **Adam Driver** captivated audiences in Jim Jarmusch's *Paterson* as a bus driver who writes poetry. And the sexually graphic lesbian drama *The Handmaiden*—it seems like there's always one—garnered plenty of attention.

Yet it was the delicate story of a husband and wife from Virginia that emerged as the year's first bona fide Oscar contender. Jeff Nichols' *Loving*, starring **Joel Edgerton** and **Ruth Negga** as a real-life couple who were jailed in 1958 for the crime of interracial marriage and eventually took their case to the Supreme Court, was showered with accolades. The film comes out in November—and don't be surprised to see Edgerton and Negga (from AMC's *Preacher*) in the running for golden trophies. "It was an out-of-body experience," Negga says of the rapturous reception. Too much praise presents its own dangers, though, according to her costar. "Cannes is the Roman Colosseum of film festivals," Edgerton says. "To bring your film here is a great privilege. It can also be a bloodbath. And so the best way to take any [awards] talk is to just translate it as a compliment and appreciate that people appreciated a smart, meaningful film."

Indeed, critics on the Croisette are famed for booing films they don't approve of, including *Marie Antoinette* and *The Tree of Life* in recent years. (Twitter helps with fanning the flames.) This year their target was the competition title *Personal Shopper*, a ghost story set in Paris and starring **Kristen Stewart**. No matter. Reviews later lauded the actress for her daring. Stewart is taking it all in stride. "This movie made me feel like there's nothing I can put myself through that will ever make me not keep going," she said. C'est la vie?

LIVELY: KRISTINA NIKISHINA/EPSILON/GETTY IMAGES; NEGGA AND EDGERTON: ANDREAS RENTZ/GETTY IMAGES; DUNST: LUCA TEUCHMANN/WIREIMAGE; BALFE: GEORGE PIMENTEL/WIREIMAGE; HALL: VENTURELLI/WIREIMAGE

Beyond Beautiful

RED-CARPET INTELLIGENCE

Cannes may be the most fashionable of all film festivals, but it also draws some of Hollywood's most accomplished women—and they have a lot more to talk about than just who they're wearing. BY DEVAN COGGAN

KIRSTEN DUNST
in Gucci

The former Cannes Best Actress winner returned to the French Riviera to serve as a juror. "I expect to get to know all the different jurors and filmmakers in a way that I wouldn't have the opportunity to as an actress," she said during the festival. "To see all these films and be a part of this entire process, it feels good to be on the other side of things."

CAITRIONA BALFE
in Louis Vuitton

In *Money Monster*, the *Outlander* star trades 18th-century Scotland for modern-day Wall Street. "I think if you're doing one thing for too long, you can become complacent or maybe even a little bored," she tells EW. "I relish the opportunity to do something different."

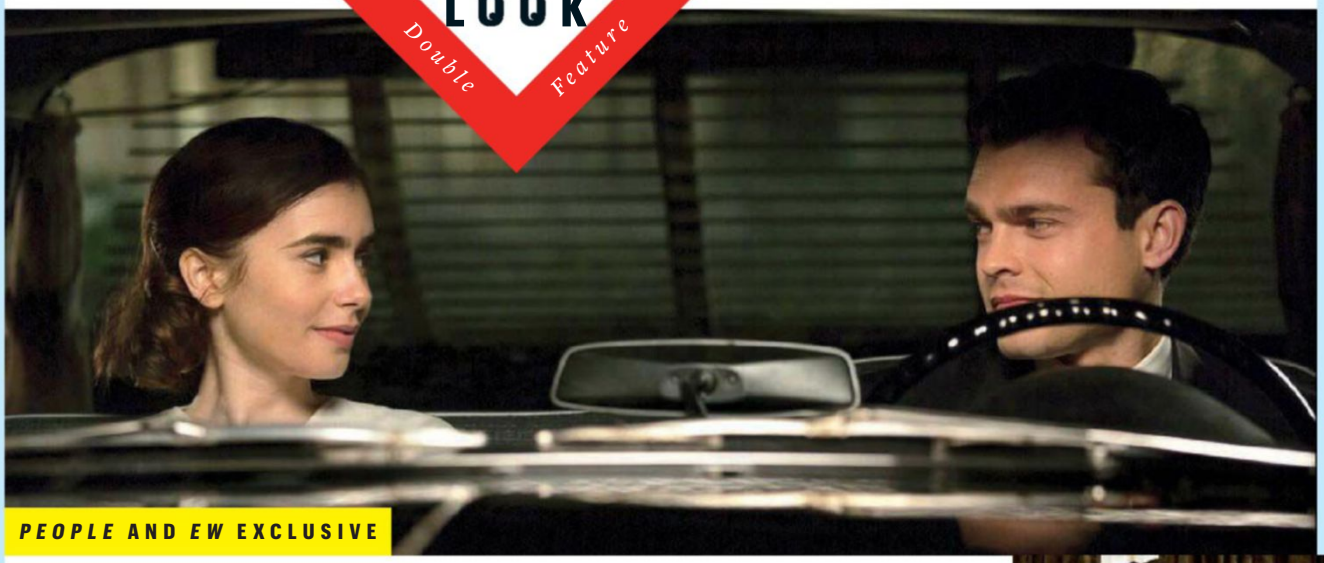
REBECCA HALL
in Dior

The *BFG* star named icons Barbara Stanwyck, Katharine Hepburn, and Bette Davis as her acting inspirations. "I think it's to do with wit," she tells EW. "They had a sort of verbal dexterity, which I really appreciate, and I kind of long to find those parts."

MORE ON EW.COM Check out our exclusive videos from Cannes, with Justin Timberlake, Anna Kendrick, and more!

FIRST LOOK
Double Feature

For the latest news in entertainment, tune in to **EW MORNING LIVE** with Dalton Ross and Jessica Shaw every weekday (SiriusXM 105, 8–10 a.m.)



Lily Collins and Alden Ehrenreich

***PEOPLE* AND *EW* EXCLUSIVE**

WARREN BEATTY IS BACK!

In his first movie in more than a decade, the Oscar-winning director unveils his 1958-set love story, **Rules Don't Apply** (out Nov. 11). BY CHRIS NASHAWATY

Warren Beatty

Warren Beatty's on the line. It's been 18 years since the Oscar-winning director last stepped behind the camera, with *Bulworth*, and even longer since he first flirted with making a film that involves the eccentric billionaire Howard Hughes. "I never lost my curiosity about him," says Beatty. "It's just that I don't run around doing movies all the time." You don't say. Beatty's epic hiatus will finally end Nov. 11, when Fox releases *Rules Don't Apply*—an unconventional love story set in 1958 Hollywood that he also wrote, produced, and acts in. The film stars Lily Collins (*The Mortal Instruments: City of Bones*) as a devoutly religious actress and Alden Ehrenreich (the new Han Solo) as her equally conservative driver, both of whom work for Beatty's Hughes, who forbids any entanglement between the employees. Beatty wants to make it clear that the young lovers are the focal point of the story ("This ain't a biopic about Howard Hughes") and that it's a comedy ("It has some good laughs in it"). Then again, how could it not with a cast that includes Alec Baldwin, Matthew Broderick, Candice Bergen, Steve Coogan, and Annette Bening?

Woody Harrelson x 2

WOODY HARRELSON PULLS DOUBLE DUTY

The 54-year-old actor gains a magical twin in the upcoming sequel **Now You See Me 2**. BY DARREN FRANICH

Woody Harrelson, meet Woody Harrelson. In *Now You See Me 2* (out June 10), the actor reprises the role of Merritt McKinney, the hypnotism expert on a team of outlaw magicians known as the Four Horsemen. During their latest caper, the Horsemen encounter some new characters—but one of them has a familiar face. "We get magically transported to this faraway place, and we come into this restaurant," Harrelson explains. "It's the first time you see that Merritt has a twin brother, Chase." As children, the siblings had been part of the same magic act, but it was only Merritt who went on to a glorious career—leaving the resentful Chase behind. The dual role let Harrelson run wild. "It is in my nature to go over the top as an actor anyway," he says. "What's great with Chase is it really gives that opportunity. It didn't feel like there was any ceiling." So what was it like working with Woody Harrelson? "I thought he was real good," Harrelson says, laughing. "He held his own."

RULES DON'T APPLY: FRANCOIS DUHAMEL (2); *NOW YOU SEE ME 2*: COURTESY OF LIONSGATE

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EUROVISION'S HIGH (AND LOW) NOTES

Of all the cultural treasures to come out of the Continent (Leonardo da Vinci! Jean-Paul Sartre! Pizza!), the annual Eurovision Song Contest isn't the most well-known to Americans, but it *is* the most sequined. (Think *American Idol*—singing, outlandish costumes, and antics aplenty—but with multiple languages, geopolitical voting, and enough dry ice to keep the industry in business indefinitely.) Vocalists from 42 nations—including Australia—converged in Stockholm, Sweden, for this year's go-round, with the competition's May 14 finale airing Stateside for the first time, on Logo. (It did not disappoint.) But given its 60-year history, there are plenty of wild, wacky, and wonderful contestants—a few familiar faces among them—worth revisiting. **BY RUTH KINANE**

1

ABBA
"WATERLOO," 1974

Every once in a while the singing contest kick-starts the career of a true star. In the '70s, that success story was ABBA. The Swedish disco foursome won with a performance of "Waterloo"—and wowed in blue balloon pants.

2

CELINE DION
"NE PARTEZ PAS SANS MOI," 1988

Before Dion was belting out ballads on the bow of a doomed luxury liner or staging glitzy Las Vegas residencies, she was testing her musical chops as the year's Swiss contender, unsurprisingly taking first place. And in case you're wondering, yes, Celine Dion is Canadian. And no, a rule restricting the nationality of a country's contestant does not exist.

3

PING PONG
"SA'ME'AKH" ("BE HAPPY"), 2000

It's hard to imagine that a band with a name and song title so frivolous could cause a political controversy. Yet in 2000, the Israeli entrants finished their song by waving Syrian and Israeli flags and calling for peace. The gesture caused such a stir that the performance was disendorsed by the Israeli Broadcasting Authority. Two members of the group were later revealed to be journalists for an Israeli newspaper.

4

LORDI
"HARD ROCK HALLELUJAH," 2006

Lordi brought the "arockalypse" in 2006, when the hardcore heavy metal monsters crushed a competition dominated up to that point by pop contenders. (Their mother country, Finland, was so proud, it named a brand of soda after the band.) And Lordi's eye-catching attire—designed by part-time makeup artist, sculptor, and lead singer Mr. Lordi himself—surely belongs in the Eurovision Hall of Fame.

5

VERKA SERDUCHKA
"DANCING LASHA TUMBAI," 2007

The comedian–slash–drag queen managed second place for Ukraine back in 2007. "Dancing Lasha Tumbai" featured four languages and sparked heated debate over lyrics thought to contain

MEET THE 2016 WINNER

JAMALA

The 32-year-old narrowly earned the title with a song about her great-grandmother's exile. **BY RUTH KINANE**

For this year's Eurovision spectacle in Stockholm, the Scandinavian city pulled out all the stops: Justin Timberlake showed up during the finals with a feel-good halftime mash-up of "Rock Your Body" and "Can't Stop the Feeling!" But a far more somber song took the title. Ukraine entry Jamala (full name: Susana Jamaladinova) clinched the win, beating Dami Im of Australia by just 23 points and upsetting early favorite Russia (represented by Sergey Lazarev, who came in third) in more ways than one.

Jamala's ballad, "1944," is said to be a rebuke of Russia's recent annexation of Crimea and was inspired by her great-grandmother's deportation by the Soviets during World War II. It includes such lyrics as "When strangers are coming/They come to your house/They kill you all and say/We're not guilty."

Tone officially set. Russia was none too pleased, with some riled-up officials even threatening to boycott next year's show—which is being hosted on Ukrainian soil. Eurovision: bringing the drama since 1956.

ABBA: OLLE LINDEBORG/AFP/GETTY IMAGES; DION: PAT MAXWELL/REX/SHUTTERSTOCK; LORDI: SEAN GALLUP/GETTY IMAGES; SERDUCHKA: JOHANNES SIMON/GETTY IMAGES; WURST: PYMCA/UIG VIA GETTY IMAGES; BURANOVSKIYE BABUSHKI: VYACHESLAV OSELEDKO/AFP/GETTY IMAGES; JAMALA: VYACHESLAV PROKOFYEV/TASS VIA GETTY IMAGES

AN AMERICAN EUROVISION? Could 50 contestants compete for their state's pride? NBC considered a U.S. version a few years ago, a source tells EW, and Fox has a possible opening for a post–

anti-Russian sentiment. Nevertheless, the song became a hit across Europe.

6

BURANOVSKIYE BABUSHKI
"PARTY FOR EVERYBODY," 2012

When 2012's Russia entrant declared it was a "party for everybody," they really meant it. A group of grannies took to the stage to sing a charming if flat ditty while baking bread. The babushkas bagged second place, proving that even if their high notes didn't rise to the occasion, their baked goods did.

7

CONCHITA WURST
"RISE LIKE A PHOENIX," 2014

Eurovision controversies haven't centered only on political issues. The competition championed LGBT rights with its inclusion of gay drag queen Conchita in 2014. Known as "the bearded lady," Conchita secured a win for Austria, despite the protests by conservatives in Russia, Belarus, and Armenia to have her removed from the broadcasts in their countries. Can't keep a phoenix down!

American Idol competition, but nothing's in the works.

A BAD WEEK TO BE TOAST

BURNT
ABC passed on the Shondaland comedy Toast, *written by Greg Grunberg and Scott Foley.*

SCORCHED
It was announced that feminist website the Toast will shutter July 1.

Alice Goes East

Costume designer Colleen Atwood details the vision behind this Asian-inspired look in the sequel *Alice Through the Looking Glass* (out May 27). **BY NICOLE SPERLING**

STITCH FIX

In the film, Alice (Mia Wasikowska) has just returned from a trade expedition to China, and the design of her frock reflects that journey. Yet look closely at the embroidery (little hats and rabbits!)—it's signature, whimsical Alice.

NECK WARMER

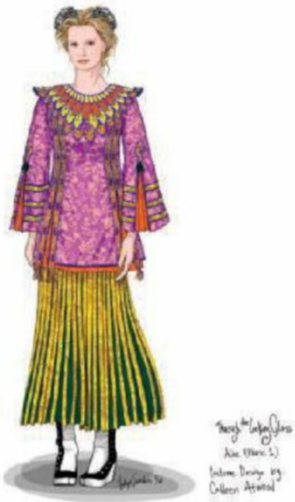
Atwood's fondness for the temple-shape shoulder sparked an ingenious DIY: She took a 19th-century imperial Chinese headpiece and transformed it into a multi-fabric neck piece edged in leather. Wires were added to give the bold design structure.

THROWING SHADES

Atwood opened up the bell sleeve and added an orange undershirt to give the costume more flexibility and another pop of color when Alice tumbles through the looking glass.

TROUSER ROCKS

As captain of her own ship, Alice 2.0 never wears a skirt. These "warrior" pants were inspired by 1870s Chinese skirts and feature hand-painted ribbons that add extra dimension and flair to her action scenes.



TOAST: KYU OH/ISTOCK (2); *ALICE THROUGH THE LOOKING GLASS*: PETER MOUNTAIN/DISNEY; COSTUME SKETCH: COURTESY OF DISNEY

UPFRONTS REPORT

YOUR REALLY EARLY FALL TV PREVIEW

A talking dog, Mandy Moore, and nary a superhero in sight—here's what to expect from the networks this season.

BY LYNETTE RICE *@lynetterice*

✦ (*Clockwise from top left*) CBS' *Doubt*, ABC's *Designated Survivor*, Fox's *Lethal Weapon*, CBS' *Man With a Plan*, NBC's *Timeless*,

RIP *Farewell to the shows we lost* ✖ *ABC* **Marvel's Agent Carter** ✖ **Blood & Oil** ✖ **Castle** ✖ **The Family** ✖ **Galavant** ✖ **The Muppets** ✖ **Nashville** ✖ **Of Kings and Prophets** ✖

DOUBT: JOJO WHILDEN/CBS; DESIGNATED SURVIVOR: BEN MARK/ABC; THIS IS US: RON BATZDORFF/NBC; LETHAL WEAPON: RICHARD FOREMAN/FOX; TIMELESS: JOE LEDERER/NBC; MAN WITH A PLAN: DARREN MICHAELS/CBS

and NBC's *This Is Us*

AH, SPRING: THE TIME OF YEAR when broadcast TV has the power to both surprise...and confound. It may have bought another sudsy drama from Shondaland, but it broke our achy-breaky hearts by canceling *Nashville*. And while it gave a groovy presidential part to Kiefer Sutherland, it took away the (hot) grandfather role from John Stamos. And where is *Supergirl* flying to now? Welcome to the upfronts, the annual love-this-cancel-that routine in New York City, where ABC, CBS, The CW, Fox, and NBC present their fall lineups to advertisers while perennially unlucky actors hope they've finally booked a show that will stick (fourth time's the charm, Mandy Moore!). Here are some of the biggest trends you can look forward to in the 2016–17 television season.

HEY, WE KNOW YOU!

Name recognition is golden these days, which is why networks are opting to spin off familiar titles rather than come up with new ones. As Jimmy Kimmel joked at the ABC presentation, "All your favorite VHS tapes are becoming TV shows." That includes *Lethal Weapon* and *The Exorcist* at Fox, *Taken* at NBC, *Training Day* at CBS, and *Frequency* and *Riverdale* (based on the Archie comics) at The CW. Even some old shows are getting a second chance for love: Fox is making more *24* (sans Jack Bauer) and bringing back *Prison Break*, while CBS is rebooting *MacGyver*.

LET'S DO THE TIME JUMP. AGAIN.

Time travel remains fertile ground for the networks, and this year there are three shows devoted to skipping centuries: NBC has *Timeless* (which comes with a pretty nifty time machine that looks like a giant version of those drill bits that Bruce Willis used in *Armageddon*). ABC picked up the H.G. Wells drama *Time After Time* that's based on the book of the same name. And Fox ordered the midseason comedy *Making History* about buddies who skip back to historical events. And if you don't like time travel, how about the time warp? Fox is remaking cult classic *The Rocky Horror Picture Show* featuring

HAS *NASHVILLE* SUNG ITS LAST NOTE?

The beloved series searches for life after ABC

When ABC announced the cancellation of *Nashville* last week, you could practically hear whimpers from the legions of Rayna fans. That's when Kevin Beggs, TV chairman of Lionsgate (the studio that produces *Nashville*), rushed off an email to his staff that said, "We're looking for a new home. We never give up on a good show." That sentiment buoyed the hopes of *Nashville*'s 6 million-plus fans, but as of press time, it hadn't found a new home. Unlike recently rescued shows like *The Mindy Project* and *Community*, which found new platforms on Hulu and Yahoo after getting dropped by Fox and NBC, respectively, a safe landing for *Nashville* is far from certain. Not only is the series relatively pricey, the streaming landscape is very different today than it was last year. While services like Hulu, Netflix, and Amazon once sought to legitimize their brands by buying existing prestige content, their emphasis has shifted to producing originals. As one studio topper told EW, no distributor wants to admit the failings of its own development staff by picking up somebody else's castaways. Is it time to cue Rascal Flatts' "Here Comes Goodbye"? Maybe—but at least let Deacon sing it.
—LYNETTE RICE

✦ Charles Esten and Connie Britton

ACCEPTING OFFERS

The latest round of cancellations has freed up some of our favorite actors for new gigs. Here's

JANE LYNCH
Angel From Hell
Lynch is best when she's playing herself, so get this woman a late-night desk and a house band of Gleeks, stat.

NATHAN FILLION
Castle
It's time to meet your destiny, Mr. Fillion: The Marvel cinematic universe has been waiting for you, and a cameo will *not* do.

PATRICIA ARQUETTE
CSI: Cyber
With Oscar and Emmy in hand, Patty's quest for a Tony and a spoken-word Grammy can commence.

JOHN STAMOS
Grandfathered
It's tempting to want Stamos to go full-time on *Fuller House*, but how much bad news can one man take?

Laverne Cox as Dr. Frank-N-Furter, a movie event that will air in the fall.

CLEANING HOUSE

We're not talking about an avalanche of *Devious Maids* spin-offs. By the time the networks converged on New York City, 34 shows were canceled in an effort to make way for new ones. Pink slips are always common around this time, but this year's cancellations were particularly shocking: Everyone thought *Castle* would live to see a ninth season despite the loss of Stana Katic and Tamala Jones. But it got the heave-ho right alongside its ABC brethren *The Muppets*, *The Family*, *Galavant*, and *Agent Carter*. NBC also did some serious paring, cutting *The Mysteries of Laura*, *Heartbeat*, *Truth Be Told*, and its diversity-friendly *Telenovela*. Even CBS' decision to cancel *Rush Hour* was surprising given that it was one of the few shows it had with a black lead. Which leads to...

#CBSSOWHITE

The network developed a strong crop of shows that will fit in nicely with its winning lineup of procedural dramas and Chuck Lorre sitcoms: We're excited about Michael Weatherly playing a younger Dr. Phil on *Bull* and Matt LeBlanc's role as a contractor who starts spending more time with his kids on *Man With a Plan*. But seven of its eight new shows are headlined by white men. It's not for lack of trying: The network developed—though ultimately ditched—a diverse reboot of Nancy Drew that featured Iranian-American actress Sarah Shahi. But it did cast African-American newcomer Justin Cornwell to star opposite Bill Paxton on *Training Day*. And even better, Laverne Cox will become the first transgender actress to play a transgender series regular on TV on *Doubt*, the legal drama led by Katherine Heigl. As Dr. Frank-N-Furter would say, we shiver with antici...pation. ◆

(*From top*) *Supergirl*, *Daredevil*, and *Powerless*

HOLDING OUT FOR A HERO? GOOD LUCK

Captain America may have brought in $957 million on the big screen, but his network-TV counterparts aren't faring as well. Here's why.

What goes up must come down—and that's true even for superheroes. After chasing capes and cowls the past several years, broadcasters didn't order a single new comic-book drama for next season. If anything, networks focused on downsizing crusaders: With just two seasons under its belt, *Agent Carter* got the ax from ABC, becoming Marvel's first modern-day cancellation (though star Hayley Atwell will bounce back to prime time on a new ABC legal drama, *Conviction*), while CBS walked *Supergirl* out the door and over to its little-sister network The CW. That move will fund a second season, as will shifting the production from Los Angeles ($$$$) to Vancouver ($$). ABC also nixed its planned *Marvel's Most Wanted* ensemble. (The only sort-of superhero show that was ordered mocks the genre—an NBC comedy titled *Powerless*, starring Vanessa Hudgens as an ordinary office worker in a superhero-filled world.) All this leaves just two comic-book dramas surviving on the Big Four—Fox's *Gotham* and ABC's *Agents of S.H.I.E.L.D.*—and neither heroically rescues its time slot. So are superhero shows somehow broadcast kryptonite? The CW makes them work (see: *The Flash*, *Arrow*), as does Netflix—which has acquired so many Marvel heroes (Jessica Jones, Daredevil, Luke Cage, just to name a few), it's like a TV-company version of the Collector. Maybe there are just too many superhero titles. Or maybe broadcasters shouldn't settle for building shows around a story's secondary characters. Or maybe they're just, you know, doing it wrong. Predicting which comic-book character will fly with viewers—now, that's a superpower that networks really need. —**JAMES HIBBERD**

LYNCH: VINCENT SANDOVAL/WIREIMAGE.COM; FILLION: KEVIN WINTER/GETTY IMAGES; ARQUETTE: STEVE GRANITZ/WIREIMAGE.COM; STAMOS: JASON LAVERIS/FILMMAGIC.COM; *SUPERGIRL*: ROBERT VOETS/CBS; *MARVEL'S DAREDEVIL*: PATRICK HARBRON/NETFLIX; *POWERLESS*: CHRIS LARGE/NBC

FOX **American Idol** ✖ **Bordertown** ✖ **Cooper Barrett's Guide to Surviving Life** ✖ **Grandfathered** ✖ **The Grinder** ✖ **Minority Report** ✖ **Second Chance** ✖ *NBC* **Crowded** ✖

who's on top of our hire list. —MARC SNETIKER

JULIANNA MARGULIES
The Good Wife
After years of *Good*, it's time to break bad. Doesn't *American Horror Story* need a new witch or warden?

EVA LONGORIA
Telenovela
We shouldn't admit what we desperately want more of from Eva, but we'll give a hint. It rhymes with "Fousewives."

FRED SAVAGE
The Grinder
The momentum of Savage's comeback should segue right into an HBO series about exactly that. (Lisa Kudrow costars.)

KERMIT THE FROG
The Muppets
Is it too much to ask that we play the music, light the lights, and just redo the whole thing as a straight-on variety show?

MARGULIES: NICHOLAS HUNT/GETTY IMAGES; LONGORIA: OLEG NIKISHIN/GETTY IMAGES; SAVAGE: JASON LAVERIS/FILMMAGIC.COM; KERMIT: THE MUPPETS STUDIO/ABC; POMPEO: BOB D'AMICO/ABC; *STILL STAR-CROSSED*: ED HERRERA/ABC

THE DOCTOR IS STILL IN

Eleven years after donning her scrubs for the first time, ***ELLEN POMPEO*** *explains how* Grey's Anatomy *has kept up the heat and why she's excited for a 13th season*

What's made this season of *Grey's* so successful?
Out of curiosity, people tuned in to see "How does Meredith go on without the great love of her life?" A lot of people really have to do that in their own lives.

How did you feel when fans called for a boycott in the wake of Derek's death?
I completely understood their anger, angst, and pain. Nobody wanted to lose Patrick—everybody knew how valuable he was to the show. What really disappointed me was the way people attacked Shonda [Rhimes].

Have you ever needed convincing that there are more Meredith stories to tell?
Yeah, of course. With any long-running show you wonder, "Is there more?" And even if Shonda doesn't have answers, I trust that she'll find them. In life, you have to take the good with the bad, and you can't just jump ship because you have one bad season or a few bad episodes. Ultimately you have to trust in the bigger picture, and I've always done that, and it's always steered me very well.

This season Meredith hooked up with Riggs, who had been flirting with her sister Maggie, which puts Mer into a love triangle going into season 13.
I am excited to play it. He's safe for Meredith because nobody likes him and she knew she couldn't be in a relationship with him. That triangle will be fun.

You helped build the Shondaland empire. How does that feel?
Incredibly proud. It's not just television that she has championed. She changed the culture of how we create content. Nothing in my life will ever compare to this experience of being with her for 12 years and what we've been able to accomplish.
—NATALIE ABRAMS

...AND ELSEWHERE IN SHONDALAND

Shonda Rhimes' fiefdom is about to get larger (and more expensive): ABC ordered another series from the überproducer called *Still Star-Crossed*, a period drama that picks up where *Romeo and Juliet* ends. Shot on location in Spain, the drama will debut this winter at the same time *Scandal* will begin its sixth season (the delay is to accommodate star Kerry Washington's pregnancy). In the meantime, ABC hopes to continue relying on the enduring strength of *Grey's Anatomy*, which is closing out its 12th season mired in contract negotiations. Key stars like Justin Chambers, Chandra Wilson, and Sara Ramirez have deals that expire in June, though it seems unlikely anyone will bolt. While *Scandal* and *How to Get Away With Murder* dropped in the ratings this season, *Grey's* not only survived but thrived in the wake of Patrick Dempsey's departure and now ranks as ABC's most popular drama. So take our advice and pay up, ABC: It's money well spent.
—LYNETTE RICE

✦ Wade Briggs, Lashana Lynch, and Sterling Sulieman on *Still Star-Crossed*

Game of Silence ✖ Heartbeat ✖ Heroes Reborn ✖ The Mysteries of Laura ✖ The Player ✖ Telenovela ✖ Truth Be Told ✖ Undateable ✖ You, Me and the Apocalypse

EXCLUSIVE

_A G E _O F _A

OSCAR ISAAC AS APOCALYPSE

POCALYPSE

REVOLUTION. REVELATION. RESURRECTION. IN THE NEW *X-MEN* MOVIE, HEROES FALL, NEW ONES RISE, AND THE REBIRTH OF A FRANCHISE BEGINS...

BY TIM STACK
@EWTIMSTACK

THE END IS NEAR.

A BELOVED BLUE-HUED MEMBER OF THE X-MEN FAMILY IS ABOUT TO bite the dust on the Montreal set of the latest mutant adventure. Inside a colossal soundstage just outside the city, cast members Jennifer Lawrence (Raven/Mystique), Rose Byrne (Moira MacTaggert), Lucas Till (Havok), Nicholas Hoult (Hank/Beast), and James McAvoy (Charles/Professor X) are shooting a dramatic, pyrotechnic-filled goodbye to...supercomputer Cerebro. Charles is attempting to locate a distraught Erik/Magneto (Michael Fassbender) but also comes into contact with the film's titular big bad (Oscar Isaac). As Apocalypse's power starts to take over Charles, the professor pleads for help, eventually ordering Till's energy-blasting hero to do what he does best. "Destroy it," says McAvoy. "Destroy Cerebro! Destroy everything! Wreak havoc!" With those magic words, Till puffs out his chest as if an energy beam is being emitted, while lights and flames surround the actors as the dome-shaped device crumbles. Fittingly, the man over at video village orchestrating this epic farewell is the same one responsible for introducing the X-Men to audiences 16 years ago: director Bryan Singer. But Singer, 50, who's directed four films in the comic-book series, is not getting emotional—the movies will always be part of him, literally. He has a tattoo on his leg of the Cerebro helmet, the result of a bet he made with writer-producer Simon Kinberg after 2014's *Days of Future Past* cracked $700 million worldwide, a record for the franchise. (Singer likes to point out that Kinberg still hasn't gotten his.) But—as evidenced by Cerebro's termination and the somewhat bleak title—*Apocalypse*, opening May 27, is about endings...and new beginnings.

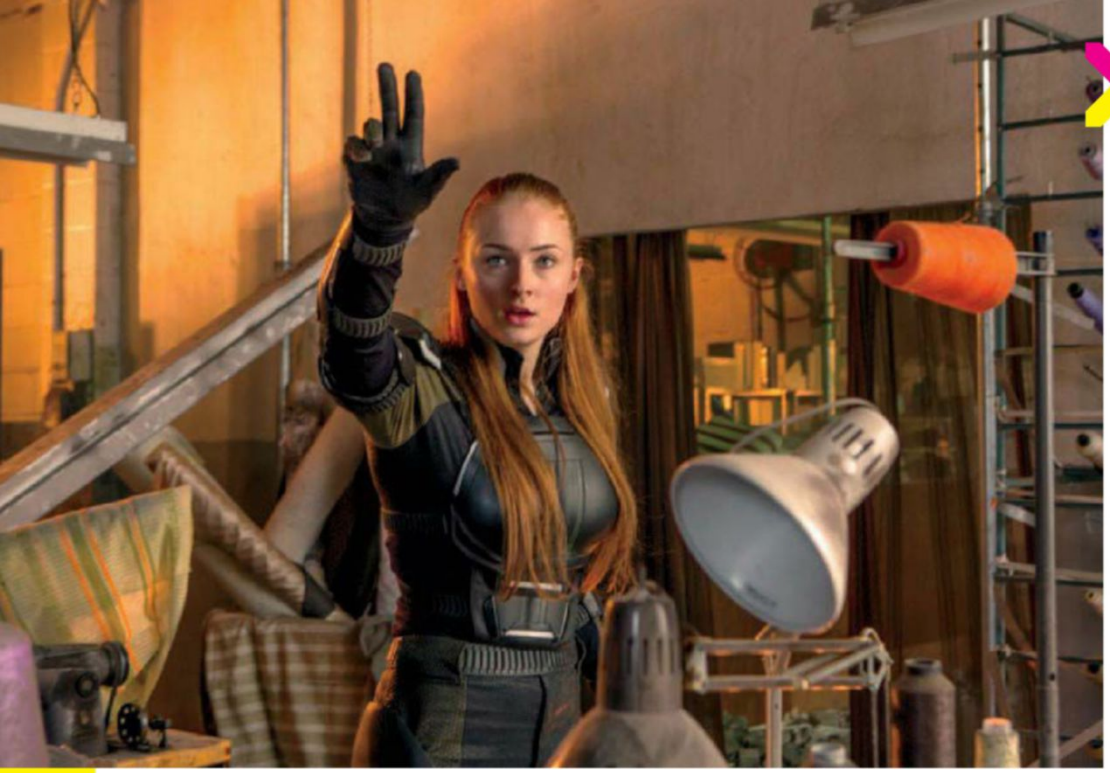
CLOCKWISE FROM LEFT
James McAvoy and Lucas Till; Jennifer Lawrence leads the new generation of mutants; Oscar Isaac, flanked by three of Apocalypse's Horsemen, played by Alexandra Shipp, Ben Hardy, and Olivia Munn

LAWRENCE: ALAN MARKFIELD

The arrival of grumpy ancient mutant Apocalypse and his plan of worldwide destruction both rips apart and unites the X-Men, including young Jean Grey (Sophie Turner), Cyclops (Tye Sheridan), and Storm (Alexandra Shipp). "It's kind of a conclusion of six films—*X-Men 1, 2, 3*, as well as *First Class* and *Days of Future Past*—and yet a potential rebirth of younger, newer characters," says the director in his trailer. "Even my father, who's 85, called me and said, 'Is this the last one?' I said, 'Well, it's not going to be the last *X-Men*, I can promise you that, Dad.' But it does have a kind of conclusive aspect to it."

That feeling is compounded by the fact that the deals for the four leads—Lawrence, McAvoy, Fassbender, and Hoult—expire with *Apocalypse* and no one is certain who, if anyone, will be returning for another round of mutant merriment. "Even if this is the last one for me or for other people, you just are sort of grateful for the experience," McAvoy says. "I know I can speak for a lot of the other guys as well that it's been a really positive experience for us professionally and socially and personally." While the three men all say they are more than willing to come back, Lawrence is the holdout. And she vacillates a lot on this subject—even mid-sentence. "I would love to come back," says Lawrence, who shot to superstardom after *First Class*, *The Hunger Games*, and her Oscar win for *Silver Linings Playbook*. She has many options, in other words, and they tug at her. "You realize how important your year is, like how important three months out of your year is," she says. "I don't know." Pause. "I shouldn't be that honest."

ELEVEN MONTHS LATER, SINGER SITS in his office on the 20th Century Fox lot in West L.A., perfecting *Apocalypse*'s effects. A fight-club scene featuring Angel (Ben Hardy) and Nightcrawler (Kodi Smit-McPhee) needs more sparks. And the psychic CGI sword used by villainess Psylocke (Olivia Munn) in the climactic battle isn't quite there yet. The film has to be turned in soon, but Singer, who launched his career with the indie sensation *The Usual Suspects*, isn't quite ready to let go. Sitting in the editing bay, he mentions a recent



DARK PHOENIX RISES

One of the most beloved and famous arcs in the X-Men comics is Jean Grey's tragic evolution into the villainous Dark Phoenix. Writer-producer Simon Kinberg caught flak for the slapdash way that transition was depicted in *X-Men: The Last Stand*. Luckily, *Apocalypse* plants seeds for a do-over. (Hint: Jean gets real warm at one point.) Could this be the next X-Men movie? Teases Kinberg, "I definitely would love to take another stab at the Dark Phoenix story." —TIM STACK

conversation he had with *Slumdog Millionaire* director Danny Boyle. "Danny asked me, 'Are you going to be directing X-Men movies until you're dead?' And I was like, 'Well...I'm not ruling that out.' I'd like to do things in between [X-Men installments], but I never want to abandon a franchise that I've balanced so uniquely and tried to keep honest."

After hitting both critical and box office heights with the time-traveling *Days of Future Past*, Singer and Kinberg knew they needed a follow-up that would wow fans even more. Apocalypse, a favorite villain from both the comics and the animated TV series, seemed an obvious choice.

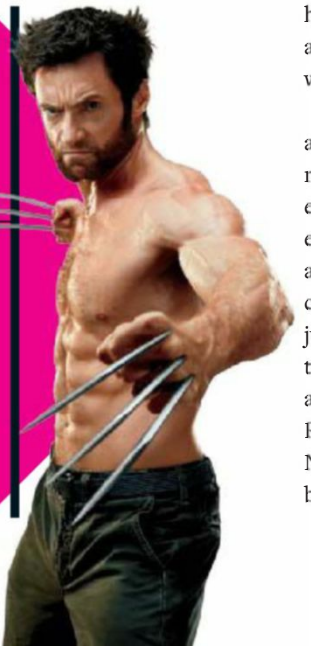
We first meet Apocalypse leading a civilization in ancient Egypt. But he's quickly betrayed and finds himself buried deep underground. A modern-day cult of followers awakens him years later in 1983, but the big blue guy is not pleased with how the world looks. "He decides to do what he has done many times, which is destroy the weak," says Isaac. That would be, ahem, the rest of humanity. "He finds that the weak have taken over the world—the 'superpowers' of Russia and the U.S., and their nuclear weapons—but he believes those aren't truly the strong." Aiding him in this are his Four Horsemen—Storm, Psylocke, Angel, and, of course, Magneto. The metal-controlling villain has been living a peaceful life in Poland, but then his family is killed by an anti-mutant group. "Obviously he's filled with hate and revenge and that Magneto good stuff," says Fassbender. "He's sort of back on the horse, as it were." The rise of Apocalypse and his team places our X-Men in conflict with one another and themselves. "It takes the characters to more extreme places," Kinberg says. "It pushes them to have to deal with some of their worst fears and forces some of them to be leaders who weren't ready to be."

On the other side of the world, Charles and Hank are teaching young mutants, like newbie Cyclops, to harness their powers, but even they can't seem to help the terrifying end-of-the-world visions seen by telekinetic and telepathic Jean Grey (see above). "She can't control her powers, and Charles can see just how strong she is," says Turner. "She's so terrified. And then Cyclops joins the school, and they find a kindred spirit in each other." Raven eventually shows up with a rescued Nightcrawler in tow and gets a chance to briefly reunite with Charles and Hank before

_WOLVERINE'S _KILLER _CAMEO

HUGH JACKMAN PLAYS A PIVOTAL (AND TOP SECRET) ROLE IN *APOCALYPSE*

Fans got a treat last month when the final *Apocalypse* trailer teased an appearance by none other than Wolverine (Hugh Jackman). Last seen being pulled out of the Potomac by Mystique (in the form of Stryker) in *Days of Future Past*, a verrrrrrrry different Wolverine pops up when several of the mutants are held captive at the Alkali Lake testing facility. "It's a very violent, visceral sequence that is different from anything we've seen of Wolverine in previous movies and in the way that Hugh played it," says producer Simon Kinberg. Director Bryan Singer says it wasn't hard convincing Jackman: "I talked him through the whole scene. He said, 'Mate, it's brilliant. I'm in. Call my agent.'" —TIM STACK



X-MEN: APOCALYPSE: ALAN MARKFIELD; X-MEN COMIC: © MARVEL COMICS; *THE WOLVERINE*: JAMES FISHER

WHEN IT'S
NOTHING ELSE MATTERS.
Lunchables
WITH 100% JUICE
© 2016 Kraft Foods

Bryan Singer directing Fassbender and Shipp

she must lead this new and inexperienced group of X-Men into battle against Apocalypse and the Four Horsemen in the rubble-strewn streets of Cairo.

The producers thought long and hard about hiring the younger group of actors, knowing these faces will be the future of the franchise. "We needed those kids to be as compelling on screen as Jennifer Lawrence and Michael Fassbender and James McAvoy and Oscar Isaac, and that's a tall order," Kinberg says. "We did feel a lot of pressure to find a young cast that can live up to that caliber of acting." To that end, most of the newbies like *Game of Thrones*' Turner, Sheridan—who has been hired as the lead in Steven Spielberg's *Ready Player One*—and Shipp are signed to at least two more films.

Exactly when those sequels will happen, however, is up in the air. While the X-Men franchise has individual films and spin-offs lined up (see below), a new full-team X-Men film has yet to be announced. Singer says the barriers to one are twofold: first, finding the right story to tell, and second, hammering out the pay-package deals with any returning stars (e.g., Lawrence, Fassbender, et al.). "You don't want to start announcing [a new movie] when you don't have contracts with them," says Singer. "You have to develop [a script] that appeals to them that's affordable and makes sense. These movies, they're a soul suck. Every movie is."

And if Fox *does* want the original four stars back, it will likely have to pay them a lot more. "I never thought about the notion of it being the last movie with them," Kinberg said on set last spring. "I always just assume if [the story] is good and people want to do it, then the studio will figure out a way to pay them." Which is exactly what the studio had to do earlier to get Hugh Jackman back into Wolverine's muttonchops. Added Kinberg: "They exhausted Hugh's contract after *X2* and we brought him back [into the franchise] at high expense, and we had to do the same on *Days of Future Past*."

So while Lawrence loathes Mystique's blue body paint ("It could not suck more"), one gets the sense that she doesn't want to suffer from FOMO during the next X-Men group outing. "Fassbender and McAvoy and I were all talking," she says. "Like, 'Will you come back?' 'I dunno.' 'I'll come back if you come back.' Fox should be terrified because we made a deal that if one of us doesn't come back, none of us will." So it's all or nothing, folks. Coming soon to a studio boardroom near you: *X-Men: High-Stress Negotiations*!

_THE _FUTURE _OF X

WOLVERINE 3
STATUS In production
OUT March 3, 2017
STARRING Hugh Jackman

LEGION
STATUS FX pilot completed
OUT 2017
STARRING Aubrey Plaza

DEADPOOL 2
STATUS In development
STARRING Ryan Reynolds

GAMBIT
STATUS In development
STARRING Channing Tatum

NEW MUTANTS
STATUS In development

X-MEN: APOCALYPSE: ALAN MARKFIELD; PLAZA: MICHAEL TRAN/FILMMAGIC.COM/GETTY IMAGES; DEADPOOL: MICHAEL MULLER; GAMBIT: © MARVEL COMICS

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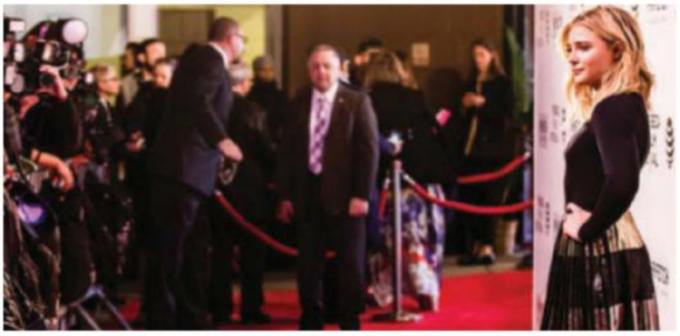
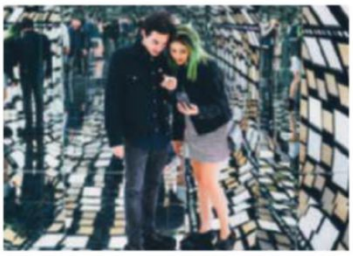
The 15th annual Tribeca Film Festival®, April 13–24, celebrated another fantastic year of unforgettable stories, on every screen. We met emerging voices and welcomed back old friends, across industries and diverse audiences. While film is at the heart of this Festival, we've allowed great stories to take us in new directions.

From red carpets to the dance floor, film to TV, VR to Snapchat, festival-goers were captivated as we followed plots, laughed with friends, and applauded award-winning moments both onscreen and off.



The Tribeca Film Festival continues to reimagine the cinematic experience and explore how art unites communities.

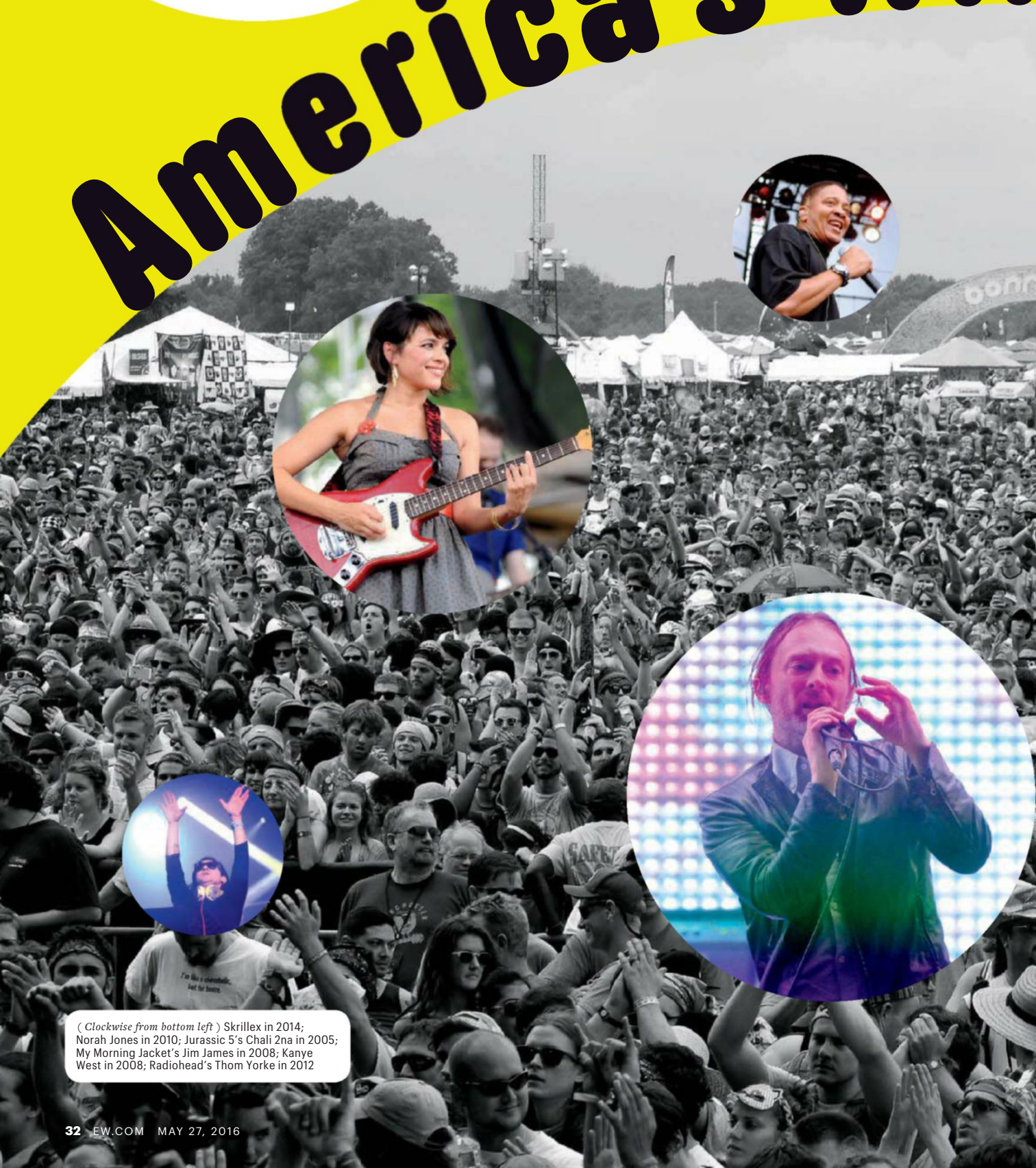
Thank you to everyone who made this a year beyond compare. Visit **tribecafilm.com/festival** and follow us **@Tribeca** on Twitter, Facebook, and Instagram to see all the extraordinary moments from this year and be the first to get updates for Festival 2017.



FROM L-R CLOCKWISE: Screening at the Tribeca Festival Hub *photo credit: Jessica Foley;* J.J. Abrams & Chris Rock *photo credit: Monica Rubalcava*; Juliette Lewis *photo credit: Inna-Shnayder*; Jason Bateman *photo credit: Ron Daza*; Chloë Grace Moretz *photo credit: Brian Willette*; Ilana Glazer & Abbi Jacobson *photo credit: Steven Irby*; Taxi Driver *photo credit: Jose Silva*; Tom Hiddleston *photo credit: George Mckenzie;* Alicia Keys *photo credit: Dave Krugman*; Jodie Foster *photo credit: Steven Irby*; Samsung 837 Video Tunnel at the Tribeca Snapchat Shorts Party *photo credit: Dave Krugman*; Virtual Arcade at the Festival Hub *photo credit: Phil Yoon*

THE UNCENSORED HISTORY OF

America's Wil



(*Clockwise from bottom left*) Skrillex in 2014; Norah Jones in 2010; Jurassic 5's Chali 2na in 2005; My Morning Jacket's Jim James in 2008; Kanye West in 2008; Radiohead's Thom Yorke in 2012

LATE-NIGHT SETS, BONNAROO SUPERJAMS, AND JIM JAMES DANCING IN THE SILENT DISCO: HOW A HIPPIE GETAWAY BECAME THE BEST MUSIC BONANZA IN THE U.S.

dest Festival

By Madison Vain @tweetsinvain

Every summer, music lovers pack festival grounds across America for dancing and day drinking to their favorite bands. But before fashionable #Coachella selfies clogged your Instagram, Bonnaroo—the magical Woodstock-esque fest on a 700-acre Manchester, Tenn., farm—inspired a nation of weirdos to unplug and plan an annual pilgrimage. With the 15th edition kicking off June 9, past performers and key figures trace its wild history.

ASHLEY CAPPS *Festival cofounder, AC Entertainment* I started traveling [to Europe] fairly regularly in the 1980s, and I saw what a vibrant festival culture there was. I was like, "Why doesn't the States have more of these?" So on a small scale I produced Mountain Oasis in 2000, outside of Asheville, N.C., and it was overwhelmingly successful. I was like, "This is an idea whose time had come." I started talking with [event production company] Superfly—they had Jazz Fest in New Orleans.

JONATHAN MAYERS *Festival cofounder, Superfly* I was very inspired. We'd been to some of the European festivals and always had a dream to do a fest. We started looking at sites in the Southeast.

CAPPS Ultimately, we found the site outside of Nashville. A friend of ours had been involved in a festival [there] two or three years before us, Itchycoo.

After securing the location in Manchester, Capps and Mayers debated "thousands of names," according to Capps. They settled on Bonnaroo, Creole slang for "good stuff," taken from a Dr. John album. As for the lineup...

● **CAPPS** I have a long-standing relationship with Widespread Panic, and I remember their response was "You're crazy, but we'll do it." Once we had a band of their stature, people started buying in.
● **DAVID PENNINGTON** *Former mayor of Coffee County, where Bonnaroo is held* I'd never heard of some of those bands. I thought, "This won't do no better than Itchycoo."

The fest sold all 70,000 tickets quickly, and organizers worked tirelessly to get the grounds ready. On June 21, 2002, they opened the gates.

● **CAPPS** I woke up at, like, 4:30 a.m. and started driving to the site, and every square inch of space was occupied. It was like, "Oh my God, this is amazing," and "Oh s---, can we get arrested for this?" Our original traffic plan was rejected, and when it was [we said], "Traffic's going to be blocked 20 miles in both directions." The patrolman said, "Not on my watch." That afternoon, I ran into [him]. He said, "Traffic's backed up 20 miles. Next year we're doing it your way."
● **ANNA BOROFSKY** *Founder, Clean Vibes, which oversees waste management* When everyone gets to Manchester, the first thing they do is go to the big Walmart—the cashiers there got a real surprise.

Widespread Panic, Trey Anastasio, Ben Harper, and String Cheese Incident headlined, while Jurassic 5, North Mississippi Allstars, Particle, and others played—and partied—that first year.

● **LUTHER DICKINSON** *North Mississippi Allstars* The infrastructure was so good. We came from Europe, where the festival is an art form, and at that point in America it was not such.
● **CHALI 2NA** *Jurassic 5* We were festival veterans as far as Europe is concerned. It felt good to travel to a remote place, see the dopest bands, and party like that.
● **DICKINSON** I'm not going to say sex, but it was a lot of drugs and rock & roll. Our crew went way off course.

Over the years, Bonnaroo has become famous for all-night sets. Jam band Particle started the trend in 2002, and acts like My Morning Jacket and Skrillex have upheld the tradition. It's also the only festival where you'll find Questlove and Ben Harper or MMJ's Jim James and Hall & Oates' John Oates collaborating for the fest's famous SuperJams.

● **STEVE MOLITZ** *Particle* We played at, like, 3:30 p.m. and partied all day. Then our manager said, "If we can get a PA, would you want to play [late-night]?" We scrambled!
● **JAMES** One of the fun things about Bonnaroo is that nobody has to worry about any normal-life concerns. You're on a different plane of existence. So it's fun to say, "F--- it, let's keep playing."
● **SKRILLEX** It was the craziest amount of work ever for one show. [But] that first moment, walking out and [U.K. MC] Sgt Pokes saying, "Bonnaroo! This is the SuperJam!" Lettuce playing the live horns, Big Gigantic on the saxophone, the drums and the f---ing guitars...it was so sick.

The festival has evolved beyond its jam-band roots. Top rock acts like Radiohead and Metallica have headlined. And Kanye West had perhaps the most controversial set, when his 2008 slot was delayed until 4:30 a.m., angering fans.

● **DANNY CLINCH** *Photographer* [The organizers] were trying to get Radiohead to play, and they weren't having success. I was with the band and told them, "It's the closest to the European festival that you'll find. You would really enjoy this." Shortly after, they made the decision to do Bonnaroo.
● **CAPPS** With Radiohead's performance, you could see Bonnaroo becoming a festival that has a wide embrace of the musical world. [With Kanye West], that was a particularly complicated situation—there was a breakdown in communication.
● **WAYNE COYNE** *The Flaming Lips, who attended the year West performed* I thought, "This is what Kanye does; he's going to get more attention playing at 5 a.m. than if he played at 11 at night."

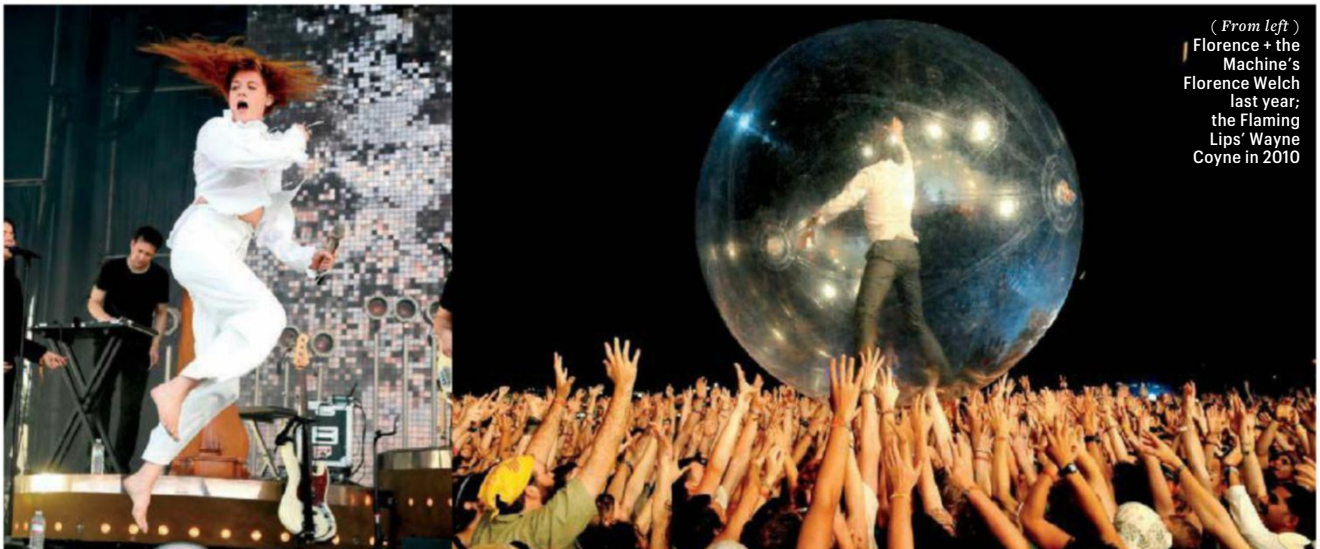
Recently, Bonnaroo has given EDM acts headlining slots; it's also launched artists like My Morning Jacket and Mumford & Sons, who went from tents to the main stage.

● **MAYER** Our ability to run late lends itself to that presentation [of electronic acts], and ultimately it's "Will it make sense at Bonnaroo?" Most things do.
● **SKRILLEX** The first year [I played in 2012] people were going, "What the f--- is Skrillex doing here?"
● **CLINCH** The Black Keys, My Morning Jacket, Kings of Leon—those bands were not well-known when they came. I have film of the Black Keys driving up in their own van and Dan Auerbach stringing his own guitar backstage. Fast-forward a few years and [all three are] headlining. To me, that's like, "How could this festival not have an effect on contemporary music?"
● **CAPPS** When we booked [Mumford & Sons in 2010], they were the opening act in one of the tents, and we weren't sure it was a good idea. By the time they got to the festival, they had talked us into letting them close the tent.
● **TED DWANE** *Mumford & Sons* I don't remember that! [*Laughs*] We were right after Dave Rawlings and Gillian Welch, and they were backed by a bunch of Old Crow [Medicine Show] guys—we were freaking out. Old Crow's manager was like, "We heard you guys do a version of [Old Crow's] 'Wagon Wheel.' If you want, the guys will get up there with you." It was one of the most significant musical days we've had in America.

Whether artists played the first or 14th year, everyone remembers their first 'Roo...

● **JAMES** Pulling in felt like, "Here's this place I always thought existed but I never found...." I go there to lose my mind, whether that's on stage or in the silent disco tent.
● **COYNE** We were blown away by how much people embraced us. We came from this confrontational punk-rock thing, and Bonnaroo, it changed us. We thought, "That's how we want to be."
● **GARY CLARK JR.** It was hot and dusty and bigger than I could have imagined. I've been to festivals, but I've never seen anything like it.
● **DWANE** Our first impression of Bonnaroo was the best you could imagine. Coachella is very smoothies and protein shakes, Bonnaroo is a bit more hippie, a bit more out-there. Not to undermine Coachella, but [Bonnaroo] is our people. ◆

MORE ON EW.COM See behind-the-scenes Bonnaroo photos by Danny Clinch at **ew.com/bonnaroopics**



(*From left*) Florence + the Machine's Florence Welch last year; the Flaming Lips' Wayne Coyne in 2010

(PREVIOUS SPREAD) SKRILLEX, YORKE: JEFF KRAVITZ/FILMMAGIC.COM (2); JONES: TIM MOSENFELDER/GETTY IMAGES; CHALI 2NA: FILMMAGIC.COM; JAMES: C. TAYLOR CROTHERS/FILMMAGIC.COM; WEST: DOVE SHORE/GETTY IMAGES; (THIS PAGE) WELCH, COYNE: JEFF KRAVITZ/FILMMAGIC.COM (2)

THE DETAILS MAKE THE STORY

Launched her fashion line
(Her daughter drew the cat)

Met her husband at
an improv class in LA

Studied fashion in Illinois

Baked her way to stardom
on Gilmore Girls

Grew up in a farm town

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WON'T YOU BE HER NEIGHBOR?

IN *NEIGHBORS 2: SORORITY RISING*,

ROSE BYRNE

PROVES—AGAIN—WHY SHE'S THE SECRET WEAPON OF COMEDY. NOW THE ACTRESS LOOKS BACK AT HER FUNNIEST AND FIERCEST ROLES.

BY DARREN FRANICH
@Darrenfranich

IF ROSE BYRNE WERE ANY OTHER ACTOR, THIS would be an unusually busy time. She's in three very different new movies. In April's indie dramedy *The Meddler*, the Australian actress plays Susan Sarandon's meddled-with daughter. In *X-Men: Apocalypse* (out May 27), she reprises the role of CIA agent Moira MacTaggert. And in *Neighbors 2: Sorority Rising* (out now), she returns as Kelly Radner, scourge of the university Greek system. Pitched as a bro-heavy farce, the first *Neighbors* was a stealth-missile showcase for Byrne. "It's frustrating that there's this unfortunate tradition in broader comedies, where women can often be buzz-kills," says Byrne, 36. "We wanted to do the opposite of that." In *Neighbors 2* (see review, page 40), Kelly and husband Mac (Seth Rogen) are older, and marginally wiser. "She's expecting her second child," says Byrne. "They're becoming more conservative, in a way." Byrne herself has become more daring, making smart and unexpected career choices. She recently took EW on a wild ride through her most memorable roles.

Byrne with Seth Rogen in *Neighbors 2*

1 / STAR WARS: EPISODE II—ATTACK OF THE CLONES 2002

Byrne had a small role as Dormé, a handmaiden to Natalie Portman's queen-turned-senator Amidala, in George Lucas' second prequel.

I got to work with Natalie. I'm such a fan of her and her work. She's my age, and she was so lovely to me. I had one [big] line: "I'm worried about you, my lady. Go back to the Capitol," or something like that. I worked heavily, months and months of work, with various acting coaches. It was a lot of work, but me and George, we got there in the end. [*Laughs*]

2 / TROY 2004

Byrne played Trojan priestess Briseis, captive and lover to Brad Pitt's Achilles. Byrne got to know Peter O'Toole, who played Priam, and later costarred with him in the BBC's Casanova.

Peter O'Toole used to tell me how much he loved my character: "I want to play Briseis; she's the best character in the script!" I have an Irish heritage, and he was Irish, and he was obsessed with my name. We had to walk up these incredible stairs to this one set that was perched very high up on Malta, overlooking these old ruins. He was breathing very heavily going up these stairs. One of the PAs said to him, "Peter, maybe you should give up the smokes!" And he said, "Maybe I should give up stairs."

3 / MARIE ANTOINETTE 2006

Sofia Coppola's new-wave-soundtracked costume drama gave Byrne an early chance to work on her comedy chops.

It was the first time I got to do improv. Sofia really encourages that. She wants it to be natural and organic. Duchesse de Polignac was sort of a Kate Moss of her day—a real partyer—and a corruptor of Marie Antoinette. It was a comic role. I remember Sofia telling me, "She's like a bottle of champagne. She just pops."

4 / DAMAGES 2007–12

Byrne moved to the small screen for her breakout turn as Ellen Parsons, a young lawyer working with/against Glenn Close's magisterial Patty Hewes.

Ellen starts out very naive, this fresh-off-the-boat law student. The workload was incredibly challenging on that show, and working with Glenn was obviously very intimidating at first. But quite good, in the sense that in that first season Ellen's intimidated by Patty. It paralleled what I was experiencing.

5 / INSIDIOUS 2011

In James Wan's horror flick, Byrne is the freaked-out mom of a family haunted by untold horrors. The budget for Insidious *would've paid for, like, a minute and a half of* Troy.

We shot that in 22 days for nothing. It was so small, really fast and dirty—and fun, in a way. I embraced that aspect of it. There's a camaraderie, which is not always the case on a bigger film. And I'm Australian! I come from making dirty little independent movies for three weeks. And I enjoy horror films a lot. When I was little, I would make my mum rent *A Nightmare on Elm Street*, *Fright Night*, and *Silent Night, Deadly Night*.

6 / BRIDESMAIDS 2011

Wealthy, refined Helen is the passive-aggressive foil for Kristen Wiig's beleaguered Annie. The female-fronted comedy continues to dominate the zeitgeist half a decade later.

Helen's so insecure, really, and controlling. It all comes from a place of insecurity. It was a fun character to unravel. Working with so many women was wonderful. I'd never had that opportunity to do a project with a great cast of women. I didn't necessarily think it was going to become so beloved and start this whole "women being funny" thing. I always thought women were funny.

7 / SPY 2015

Reunited with Bridemaids *costar Melissa McCarthy and director Paul Feig, Byrne plays the sophisticated villain Rayna Boyanov, which gave her another opportunity to show off her comic acumen.*

Traditionally, Rayna would probably be a guy. I was looking to the classic Bond villains. I wanted to make her incredibly mysterious. We really worked on the physical comedy. The sequence in the car park, where I'm about to [sell] the nuclear weapon, took a week to shoot. That was challenging, just because of what I'm wearing—these tiny little dresses, huge 12-inch stiletto heels, and huge hair. My equilibrium is always slightly off.

(PREVIOUS PAGE) TRUNK ARCHIVE; (THIS PAGE) *DAMAGES*: SONY PICTURES TELEVISION; *MARIE ANTOINETTE*: LEIGH JOHNSON; *TROY*: ALEX BAILEY; *NEIGHBORS 2*: CHUCK ZLOTNICK; *BRIDESMAIDS*: SUZANNE HANOVER; *SPY*: LARRY HORRICKS

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Movies

EDITED BY **KEVIN P. SULLIVAN** @KPSull

▲ Chloë Grace Moretz and Zac Efron

Neighbors 2: Sorority Rising

STARRING	DIRECTED BY
Seth Rogen, Rose Byrne, Zac Efron, Chloë Grace Moretz, Dave Franco	Nicholas Stoller

RATING	LENGTH	REVIEW BY
R	1 hr., 32 mins.	Leah Greenblatt @*Leahbats*

THE SUCCESS OF 2014'S ROWDY OFF-CAMPUS COMEDY *Neighbors* was a happy curveball, like the guy you picked up at a freshman mixer for his great abs who actually turned out to be smart and funny, too—a bro with a heart of gold and a surprisingly high verbal SAT score.

The movie also made more than $270 million globally, so it seemed almost inevitable that there would be a sequel. Just two years later *Neighbors 2: Sorority Rising* has arrived, and if the first film was a frat boy with bigger aspirations, its hastily conceived follow-up is the dude—or as the title implies, approximately 30 gonzo girls—who really just came to party. Mac (Seth Rogen) and Kelly Radner (Rose Byrne) return as the thirtyish pair raising their now toddler daughter and expecting a second; they've already bought a new house in the suburbs for their expanding family and found a nice couple (*Veep*'s Sam Richardson and *Broad City*'s Abbi Jacobson) to move into the old one when their Realtor delivers the bad-news asterisk: a dirty word called *escrow*. It means the buyers have 30 days to back out of the sale for any reason—like, say, a sudden influx of spliff-rolling, Snapchatting teenage sociopaths on their peaceful block.

Mac and Kelly aren't expecting trouble, having already waged and won their War of the Broses with nightmares-next-door Delta Psi Beta the last time around. But there can be no sequel without conflict and, apparently,

CHUCK ZLOTNICK

REEL NEWS

***Creed* Reunion** Michael B. Jordan will play a top secret role for director Ryan Coogler in Marvel's *Black Panther*. •

***Follows* Up** Andrew Garfield will star in *Under the Silver Lake* for *It Follows* writer-director Robert David Mitchell.

no comedy without Zac Efron's lightly furred nipples (see sidebar). Enter Teddy Sanders, *Neighbors*' chief architect of air-bag pranks and general mayhem, returning here as a sort of freelance mentor/hot house-dad for the just-formed sorority Kappa Nu.

Efron's character has graduated from college since we last saw him, but just barely, and he's more than a little adrift in his job at Abercrombie & Fitch. (Employees are no longer allowed to work topless, and he's realized he might be the oldest guy there: "I had to cover for my boss Mason because he had to go to his prom," he says mournfully.) So he jumps at the chance to help Shelby (Chloë Grace Moretz) and her "sisters" kick-start Kappa, a house that defies the Greek system's rules by letting its members wild out as freely as the boys do. We're supposed to take this as some form of millennial feminism, but mostly it just seems like a chance to be as equal-opportunity awful as the guys who came before. The girls never develop cohesive personalities, and the slapstick-heavy script—credited, tellingly, to five different writers—quickly tosses out any semblance of pacing, pinballing from one raunchy punchline to the next. (The goofy sweetness of Rogen and Byrne's interplay has also been sidelined, and the visual gags are a lot gaggier, in both senses of the word.) You'll probably laugh hard more than once; *Sorority Rising* is still rich in bikinis and bong rips and boner jokes. It just doesn't have much heart. **C+**

THIS FILM CONTAINS THE FOLLOWING:

- T — TAILGATING
- GW — GAY WEDDING
- EC — EVIL CLOWN
- MS — MALE STRIPTEASE

THE MANY MOODS OF ZAC EFRON

Over the years, the performer has shown different sides of himself

SHIRTLESS AND **CONCERNED!**

Dirty Grandpa (2016)

SHIRTLESS AND **TENDER!**

That Awkward Moment (2014)

SHIRTLESS AND **VENGEFUL!**

Neighbors (2014)

SHIRTLESS AND **HORNY!**

The Paperboy (2012)

SHIRTLESS AND **WET!**

High School Musical 2 (2007)

The Angry Birds Movie

STARRING Jason Sudeikis, Bill Hader, Peter Dinklage, Maya Rudolph, Sean Penn

DIRECTED BY Fergal Reilly and Clay Kaytis

RATING PG | **LENGTH** 1 hr., 30 mins.

REVIEW BY Leah Greenblatt @*Leahbats*

CONSIDERING ITS SOURCE material—a.k.a. the app located somewhere to the right of real-time weather and Candy Crush Saga on your smartphone—*Angry Birds* could be a whole lot worse. Building on the game's bare-bones premise (see bird; slingshot bird into pig fortress for points; repeat), the 3-D animated film delivers a mildly diverting mix of winky meta-jokes and moral lessons, cannily aimed at both the next generation of tiny consumers and their more sophisticated parents.

Jason Sudeikis lends his voice to Red, a squat crimson ball of avian rage: Everything from rude sneezers to slow crosswalks makes his feathered fists clench and his eyebrows knit like mad charcoal briquettes. He's a lonely little jerk, an odd bird out, but his cynicism also leads him to rightly suspect an arriving squadron of pea green swine (led by Bill Hader's lugubrious Leonard) of having less-than-friendly intentions. They say they come in peace, but what they really want is to steal the community's eggs and eat them all because they're, well, pigs. Can Red step up and save the day before the island's future offspring are turned into omelets? Can the audience endure 1,001 pork puns and flock-you cracks in the interim? The answer to both questions is a solid-enough yes that *Birds* won't likely be the last app-to-movie adaptation. Your move, Candy Crush. **B**

DIRTY GRANDPA: BOB MAHONEY; *NEIGHBORS*: GLEN WILSON; *ANGRY BIRDS*: ROVIO ANIMATION

Ryan Gosling and Russell Crowe

The Nice Guys

STARRING Ryan Gosling, Russell Crowe

DIRECTED BY Shane Black | **RATING** R | **LENGTH** 1 hr., 55 mins.

REVIEW BY Chris Nashawaty @*ChrisNashawaty*

SHANE BLACK DIDN'T invent the Hollywood buddy action flick, but as a hot-hand screenwriter back in the '80s and '90s he certainly elevated it to hilarious new meta heights with *Lethal Weapon* and *The Long Kiss Goodnight*. Since then Black has reemerged as a versatile director equally at home with quippy, rat-a-tat neo-noirs (*Kiss Kiss Bang Bang*) and quippy superhero juggernauts (*Iron Man 3*). His gift is turning clichéd macho patter into winking, smart-aleck poetry, but in his latest film, the '70s L.A. detective caper *The Nice Guys*, there's some zip missing from his fastball. It's funny, but not as funny as it wants to be. Co-written with Anthony Bagarozzi, Black's film pairs Ryan Gosling and Russell Crowe as low-rent Tinseltown private eyes who spend as much time stringing along clients as they do sniffing for clues. These two slightly dim bulbs start as oil-and-water adversaries but join forces (along with the teen daughter of Gosling's character, nicely played by Angourie Rice) to crack the connected cases of a dead porn star and a missing girl who may or may not be caught up in a political conspiracy. Basically, it's *Inherent Vice* without the highbrow aspirations, or *The Big Lebowski* with two Dudes. Gosling and Crowe have a surprisingly fizzy, ferret-and-bull chemistry, and the hedonistic Me Decade setting is groovy. Gosling wears a parade of leisure suits, while Crowe's paunch tests his Hawaiian shirt's buttons. But the one-liners and shoot-outs feel a bit threadbare, handed down from older, better Shane Black movies. **B**

Weiner

DIRECTED BY Josh Kriegman and Elyse Steinberg

RATING R | **LENGTH** 1 hr., 30 mins.

REVIEW BY Chris Nashawaty @*ChrisNashawaty*

WHAT ON EARTH WAS HE thinking? I'm not just talking about congressman Anthony Weiner's impulse to post anonymous d---pics on Twitter back in 2011. Or his attempt to deny something so easily provable. No, I mean why would the freshly disgraced politician give a documentary film crew an all-access pass to his 2013 comeback run for New York City mayor? That's the mystery looming behind every scene in this jaw-dropping portrait of one unfortunately named man's ambition and hubris. The irony is that Weiner, a fiery narcissist with a self-destructive streak, might have actually done some good in office if he'd only had the sense to get out of his own way. But we'll never know. As a chronicle of the political process (the heckling, the glad-handing, the soul-sucking fund-raising calls) and of the chum-hungry press corps that feeds on it, *Weiner* is fascinating. Still, the real draw here is watching a guy lie to himself and those around him as he blithely walks straight into quicksand (despite a neon sign saying "Beware Quicksand!"). When an inevitable second sexting scandal erupts in the midst of the mayoral campaign, any sympathy you might've had for Weiner shifts to his long-suffering wife (high-powered Hillary Clinton aide Huma Abedin). Why does she stay with him? Is it out of ambition, love, or something harder to explain? Either way, if this soap opera wasn't real, you'd never believe it. **A–**

Anthony Weiner

THE NICE GUYS: DANIEL MCFADDEN

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(*Clockwise from top*) Madonna, Kurt Russell, Geena Davis, Susan Sarandon, Phoebe Cates, and Rik Mayall

CHART FLASHBACK

1991

Twenty-five years ago this week, firefighters, pistol-packin' mamacitas, and Madonna(!) topped the box office. Back then, there wasn't a Minion or mutant in sight. BY CHRIS NASHAWATY

1 ***Backdraft** $15.7M*
There's an arsonist on the loose in the Windy City! Better call the red-hot firefighting McCaffrey brothers, played by Kurt Russell and Billy Baldwin (enjoying his very brief stint on the A list). **B**

2 ***What About Bob?** $11.2M*
An OCD Bill Murray pesters his apoplectic vacationing shrink (Richard Dreyfuss). Sandwiched between *Quick Change* and *Groundhog Day*, this comedy was part of Murray's second golden age. **B+**

3 ***Hudson Hawk** $7.1M*
"For the world's greatest cat burglar, nine lives may just not be enough." Wanna bet? Putting aside the tagline's butchered grammar and Bruce Willis' narcoleptic performance, this mess remains the *Ishtar* of the '90s. **D–**

4 ***Thelma & Louise** $6.1M*
I still couldn't tell you which one's Thelma and which one's Louise, but Geena Davis and Susan Sarandon's outlaw feminist fable is hands down the best film on this list. Ride or die? Why choose? **A**

5 ***Only the Lonely** $5.9M*
John Candy goes full Borgnine-in-*Marty* as a wallflower wooing Ally Sheedy against his mother's wishes. Talk about sexy! Amazed this one even managed to edge out *Drop Dead Fred*. **C**

6 ***Drop Dead Fred** $3.6M*
Don't remember this gem? Hard to believe, since it was always in stock at Blockbuster. Phoebe Cates is tormented by her childhood imaginary friend (Rik Mayall, braying like Beetlejuice's annoying Cockney cousin). **F**

7 ***Wild Hearts Can't Be Broken** $2.7M*
A treacly slice of Disney kiddie fluff best remembered as the last known cinematic sighting of *Sixteen Candles* heartthrob Michael Schoeffling. Come back, Jake Ryan. All is forgiven. **B**

8 ***F/X 2** $2.6M*
Proof that there was a time before CGI and 3-D when you could turn exploding baked beans, robot clowns, and the one-two beefcake punch of Bryan Brown and Brian Dennehy into a hit action franchise. **C**

9 ***Madonna: Truth or Dare** $2.5M*
Five months before *Nevermind* made MTV-minted stars temporarily obsolete, pop's savviest provocateur cemented her reign by, among other things, gagging when Kevin Costner called her concert "neat." That's still one sick burn. **A–**

10 ***Switch** $2.2M*
In the wake of *Big*, *18 Again!*, and *Vice Versa*, a womanizing Jimmy Smits gets turned into the smokin'-hot Ellen Barkin in what ended up being one body-swap comedy too many. Still better than the Coreys' *Dream a Little Dream*. **D**

*New release

SOURCE: BOX OFFICE MOJO

MICHAEL! MADONNA! MILEY!

Highest-Grossing Concert Films

Truth or Dare was a big hit for music docs at the time, but the Material Girl has since been surpassed

1 **Justin Bieber: Never Say Never** *(2011)* $73 million ▲

2 **Michael Jackson's This Is It** *(2009)* $72.1 million

3 **Hannah Montana and Miley Cyrus: Best of Both Worlds Concert** *(2008)* $65.3 million

4 **One Direction: This Is Us** *(2013)* $28.9 million

5 **Katy Perry: Part of Me** *(2012)* $25.3 million

6 **Jonas Brothers: The 3D Concert Experience** *(2009)* $19.2 million

7 **Madonna: Truth or Dare** *(1991)* $15 million ▲

8 **Glee: The 3D Concert Movie** *(2011)* $11.9 million

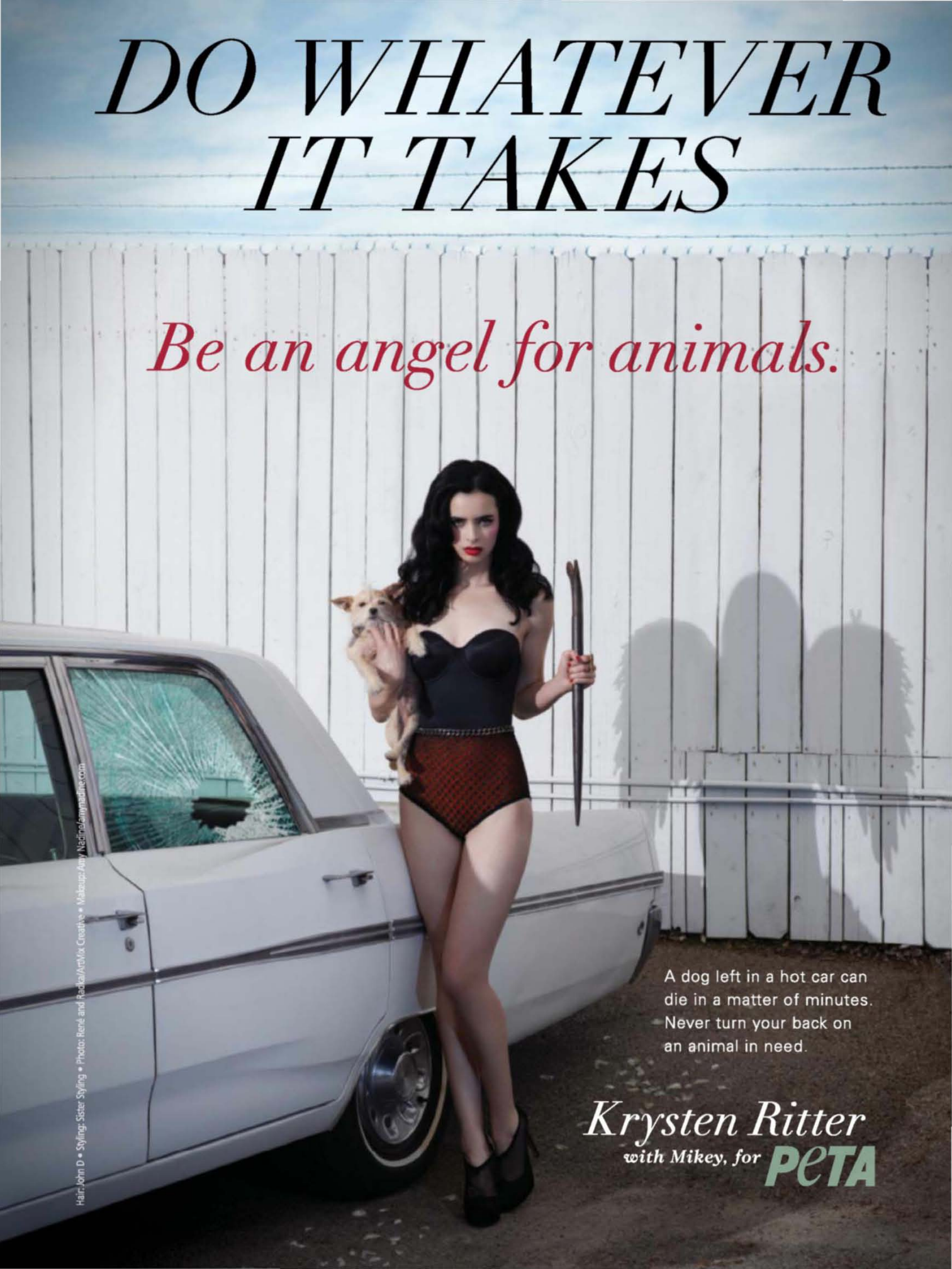
9 **U2 3D** *(2008)* $10.4 million ▲

10 **U2: Rattle and Hum** *(1988)* $8.6 million

DROP DEAD FRED: NEW LINE CINEMA/PHOTOFEST; MADONNA: TRUTH OR DARE: MIRAMAX/PHOTOFEST (2); THELMA & LOUISE: MGM/PHOTOFEST; JUSTIN BIEBER: NEVER SAY NEVER: PARAMOUNT PICTURES; U2 3D: C. TAYLOR CROTHERS/3ALITY DIGITAL

DO WHATEVER IT TAKES

Be an angel for animals.



A dog left in a hot car can die in a matter of minutes. Never turn your back on an animal in need.

Krysten Ritter
with Mikey, for PETA

TV

EDITED BY **CAITLIN BRODY** @cbroday

▲ Dominic Cooper

Preacher

DATE	TIME	NETWORK	REVIEW BY
Premieres May 22	10 p.m.	AMC	Melissa Maerz @*MsMelissaMaerz*

IF COMIC BOOK GUY FROM *THE SIMPSONS* COULD WATCH *Preacher*, it might be his favorite new show—or at least the one he most relishes nitpicking. Adapted from the cult-favorite '90s comic by writer Garth Ennis and artist Steve Dillon, exec-produced by Seth Rogen and Evan Goldberg (*Superbad*), and developed by Sam Catlin (*Breaking Bad*), it's not just aimed at hardcore fanboys and fangirls—it practically requires you to be one. Otherwise, you might not understand what's happening. Keeping with the comic's new-millennium anxiety, the series appears to be set in some recent, alternate-universe past, where Jesse Custer (Dominic Cooper), a preacher living in small-town Texas, gets possessed by a mysterious *thing* that gives him special powers. He sets out to find God—literally, God is a speaking character in the comic—with help from his hotheaded ex, Tulip (Ruth Negga), and his crazy Irish friend, Cassidy (Joseph Gilgun), who's addicted to drugs, alcohol, and human blood. There are 5 million other characters—including a dumb sheriff (W. Earl Brown), prostitutes who work in the brothel where Tulip was raised, and a boy with a guilty conscience (Ian Colletti) who's called "Arseface" for a reason—all introduced with little explanation. The camera follows them around the world, from Africa to Russia to someplace called Ratwater, at a kinetic pace, as if we already know where they're going. It's a mind-bendingly expansive show, packed into a tiny, 60-minute slot.

For that reason, it's hard to judge how good it's going to be—or even *what* it's

LEWIS JACOBS/AMC

LOGLINES

Alive and Kickin' *Game of Thrones'* Michelle Fairley, whose Catelyn Stark died at the Red Wedding, was cast in *The White Princess* on Starz. • **Making a Killing** Joel Kinnaman will star on Netflix's sci-fi series *Altered Carbon*.

going to be—based only on the four episodes available for review. So far, the vivid characters are the best part. Even Arseface manages to be a tragic figure instead of a punchline. The directing is a marvelous celebration of genre films, from the pilot's sci-fi B-movie opening, which zooms through outer space, to the chase scene in the fourth episode, where young women race through the woods in their underwear as if in an '80s slasher movie. The dialogue is inventive: You don't get shot, you get "Abe Lincolned." And the violence is surprisingly original. Would you laugh if a vampire gored a man with a broken bottle, cranked off the bottle cap, and poured himself a tall glass of blood? If so, this is the show for you.

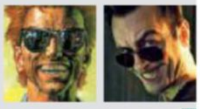
But *Preacher*'s biggest weakness is a big one. What might've been controversial in the comic—the sex, the language, the blasphemy—can feel like empty provocation. The prostitutes are so one-dimensional they don't even get names, and their story is especially uninspired at a time when every other "edgy" drama has a brothel subplot. Worse, the central crisis of faith can be just as basic. Custer delivers what's supposed to be a thought-provoking sermon, but it's filled with truisms about how a 55-inch flat-screen TV won't save your soul. *Preacher*'s critiques of Southern culture are so easy that they belong not in a comic book but in a cartoon where hillbillies are always shootin' squirrels or drivin' through cornfields. But oh, to watch an artfully choreographed knife fight in that cornfield, set to Carly Simon's "You're So Vain"! It's spellbinding. Throughout *Preacher*, you'll switch back and forth between rolling your eyes and not wanting to blink. "Boring is the worst thing a person could be," Cassidy suggests to Custer. And that's true for a TV show, too. **B+**

THE COMIC COMES TO LIFE

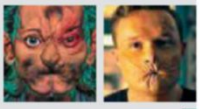
Meet the illustrated characters and their on-screen counterparts

JESSE
Dominic Cooper
A small-town Texas man of the cloth with the power to make people do whatever he says.

TULIP
Ruth Negga
Jesse's feisty, criminal-minded ex-girlfriend who returns to town with plans for the Preacher.



CASSIDY
Joseph Gilgun
He's Irish and he likes to drink booze. So what? He's also a vampire who likes to drink blood.



EUGENE
Ian Colletti
The disfigured son of the local sheriff, who acquires the fitting nickname Arseface.

COMICS: DC ENTERTAINMENT (4); *PREACHER*: MATTHIAS CLAMER/AMC (4); *DOCTOR THORNE*: AMAZON STUDIOS; FELLOWES: NICK BRIGGS

▼ Harry Richardson and Stefanie Martini on *Doctor Thorne*; (*inset*) Julian Fellowes

Introducing Your Next British Period Obsession

Miss *Downton Abbey*? We do too. The man behind the series brings us *Julian Fellowes Presents Doctor Thorne*, and it's just as gorgeous as you'd expect. BY CAITLIN BRODY

Put the kettle on—Julian Fellowes is back. His latest project, Doctor Thorne, *follows Mary Thorne (Stefanie Martini), a woman who is shunned by society's elite over her lineage, especially when it comes to marriage. Fellowes fills us in on the four-part miniseries (streaming on Amazon Prime starting May 20)—based on Anthony Trollope's 1858 novel—that's bound to fill your* Downton-*size void.*

Why did you decide to adapt *Doctor Thorne*?
Trollope is one of my favorite writers of all time. His emotional position is very similar to my own in that nobody is all good or all bad. His characters have a mixture of ruthlessness and toughness with inner decency. I've always wanted to see more of him on television, instead of it always being Jane Austen or Charles Dickens.

What made Mary Thorne your next leading lady?
Mary learns all these terrible things about her past—she was abandoned by her mother, her father was murdered...none of it could be worse, really. But she doesn't turn into a victim. I admired her strength all the way through.

Are there any parallels between Mary Thorne and *Downton*'s Mary Crawley?
They're both strong women. One of the things about periods is that women were so circumscribed—there were endless rules. But of course, there were clever women who wanted to have good lives, get around the rules, and find ways of expressing themselves.

With all those Brits, why cast Alison Brie as the wealthy woman to marry?
In the book, Miss Dunstable is English, but it would've been harder to dramatize her as an outsider if she was English. Alison was marvelous at seeing the games being played around her.

What can you tell us about the spectacular settings?
The main home is in Buckinghamshire. It's where the Hellfire Club was held—a group of 18th-century aristocrats who used to get drunk, dress up as monks, and have...not quite *orgies*, but certainly improper parties!

We couldn't help but notice many of the women wore flower crowns, oddly reminiscent of Coachella wear...
They were popular before the 1850s. I thought it was a very charming look!

SPOILER ALERT

DO NOT READ THIS UNTIL YOU'VE WATCHED THE MAY 19 FINALE!

The Blacklist Reborn

Thought Liz Keen was dead? Not so fast. **Megan Boone** and the show's EPs share why they toyed with your heart.

BY NATALIE ABRAMS

JON SNOW'S NOT THE ONLY one getting the resurrection treatment. A month after shocking viewers by killing off Liz Keen (Megan Boone) in childbirth, *The Blacklist* revealed in the season 3 finale that she faked her death in a bid to get away from criminal mastermind Raymond Reddington (James Spader). Without Red's protection, however, Liz gets abducted by new villain Alexander Kirk (Ulrich Thomsen), who—*gasp!*—claims to be her father. Double shocker! Along with executive producers Jon Bokenkamp and John Eisendrath, Boone (who gave birth in real life on April 15) provides exclusive scoop on that epic twist.

Fans were outraged when Liz ended up in a body bag. Why fake her death?

JON BOKENKAMP When we found out Megan was pregnant, it felt like something we couldn't ignore in a show that's all about the nature of identity. As a natural progression from that, it seemed like Liz would want to protect her child from Reddington.

MEGAN BOONE I both loved and hated having such a huge secret. It was the first time in my life I've had to keep something big from my cast and so many people close to me.

Were you scared of fan reaction?

JOHN EISENDRATH Some will probably be angry, some will be surprised, and some will be thrilled that she's not dead. We not only accept the range of emotion, we embrace it, too.

BOKENKAMP People felt it would be a very sad and unfortunate turn of events because [Red and Liz's] relationship is so important to the show. That was nice to see.

BOONE I don't foresee a Red-less future for Liz, but I think Red will have a very different woman to deal with. She's become braver and not a damsel in distress.

BOKENKAMP Red is devastated. There is nothing worse than blatant rejection.

Can Liz trust Alexander Kirk?

BOKENKAMP This man shows up in her life and says he's her father. Liz should take him at his word.

BOONE I don't think she trusts the guy. He took away her family and possibly the anonymity she tried to gain by faking her death.

BOKENKAMP She thought she shot her father. It raises a number of questions, which is going to be the joy of season 4.

EISENDRATH He says he's her father, but is he going to hurt her, help her, be kind to her, or does he want to destroy her?

If Kirk is her father, who is Red, *really*?

BOKENKAMP Red's said before that he's not Liz's father. What I do promise is that Alexander Kirk and his relationship to Liz will ultimately give us a far deeper understanding of Red's relationship to Liz.

BOONE She's not closing the case on her connection to Red or to her past, she's just changing her tactics to get that information.

Does Liz regret letting those on the Post Office team think she's dead?

BOONE Absolutely. Unfortunately, hurting the ones she loved was the only way to get out.

EISENDRATH Some will think that it's a huge betrayal.

What does this mean for Liz and her missing-in-action husband, Tom (Ryan Eggold)?

BOONE I don't think we're at the happily-ever-after point of *The Blacklist*...and I'm not sure that we'll ever be. ◆

▼

(*Above*) Megan Boone; (*below from left*) Piter Marek and Boone; James Spader and Susan Blommaert

VIRGINIA SHERWOOD/NBC (3)

©Neutrogena Corp. 2015

Kerry Washington knows skin cancer can affect anyone, but everyone can take steps to prevent it.

Everyone under the sun is at risk for skin cancer. In fact, 1 in 5 Americans will get skin cancer in their lifetimes, yet only 20% wear sunscreen on a daily basis to prevent against this disease. Daily sunscreen use and annual skin exams can reduce your risk by 50%. Protection and early detection are the key to survival.

For sun safety tips and life-saving tools, like a free dermatologist skin cancer screening, self-exam kit, and discounts on sunscreen products, go to

ChooseSkinHealth.com

with participation from

ASDS™
American Society for Dermatologic Surgery

BOB'S BURGERS TURNS 100!

For six seasons and 100 earnest, zany episodes, *Bob's Burgers* (Sundays on Fox) has served up one of TV's funniest animated families. Creator **Loren Bouchard** and the cast share the secret sauce behind those delicious Belcher adventures. BY MARC SNETIKER

THE ORIGINAL RECIPE

Bob's Burgers follows the life and livelihood of the crass but wholesome Belcher family—exasperated patriarch Bob, enthusiastic mom Linda, horny big sister Tina, obnoxious middle child Gene, and troublemaker Louise—but Bouchard's initial pitch to Fox had one key difference: The Belchers were supposed to be cannibals. "The network encouraged us to take another look—that was probably life-changing," says Bouchard.

PUNS AND BUNS

Every episode boasts at least one creatively culinary "Burger of the Day" pun—an already daunting challenge for the show's writers, and one that could have been even harder. "We thought we'd have [to write] twice as many, frankly," Bouchard says. "We thought Louise, like she does in the pilot, would change the blackboard every episode to this secondary, mischievous pun-on-a-pun. We dodged a bullet there."

MISSING INGREDIENT

More than just a side character, Bob's loyal customer and handyman Teddy (Larry Murphy) first appeared in episode 2 and, according to Bouchard, completely changed the trajectory of the show: "We didn't know just how much the chemical equation of the show needed that restaurant regular and wannabe best friend to Bob. That was something we didn't see coming quite as much."

A SIDE OF LOVE

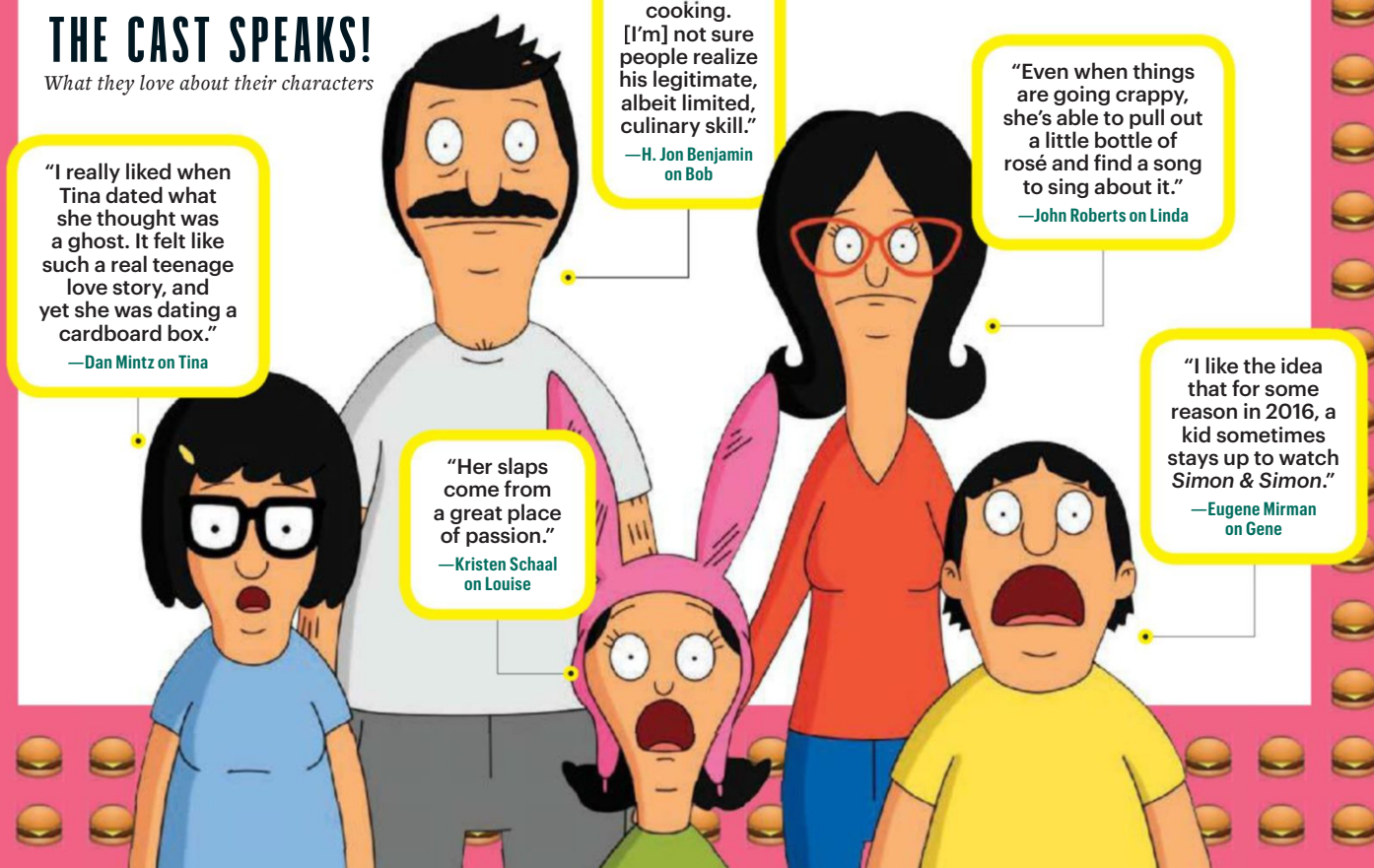
One of Bouchard's most emotional moments came early on in season 1, when hormonal preteen Tina scored her first kiss. "We were sort of stealing from *Sixteen Candles*, but between that Thompson Twins song ['If You Were Here'] and how happy Tina was on screen...I had to fight back tears to not be the guy crying in the edit bay," Bouchard admits.

PLOTS AND PANS

"The plot we got through the network that was a total shock was the animal-anuses story in 'Art Crawl,'" says Bouchard of the series' eighth episode. "It helped us understand our own show, and we needed those anuses for the comedy of it." Alternatively, Fox has also deep-fried plenty of story lines along the road to 100 episodes: "We were going to do an episode where Bob hallucinates that he's inside his own colon. We could have had a good time with that one."

THE CAST SPEAKS!

What they love about their characters



"I really liked when Tina dated what she thought was a ghost. It felt like such a real teenage love story, and yet she was dating a cardboard box."
—Dan Mintz on Tina

"Bob loves cooking. [I'm] not sure people realize his legitimate, albeit limited, culinary skill."
—H. Jon Benjamin on Bob

"Even when things are going crappy, she's able to pull out a little bottle of rosé and find a song to sing about it."
—John Roberts on Linda

"Her slaps come from a great place of passion."
—Kristen Schaal on Louise

"I like the idea that for some reason in 2016, a kid sometimes stays up to watch *Simon & Simon*."
—Eugene Mirman on Gene

FOX (6)

We all need places to get outside—to explore, exercise, and recharge. But with America's open spaces disappearing at a rate of 6,000 acres each day, we're at risk of losing our most cherished outdoor escapes. Together, we can change that. Join The Trust for Public Land to save the lands we all love—from urban parks to vast wilderness. Since 1972, we've worked with communities to protect more than 3 million acres and create more than 5,000 parks and natural places for people to enjoy. Help to keep this land our land.

Share why nature matters to you: tpl.org/ourland | #ourland

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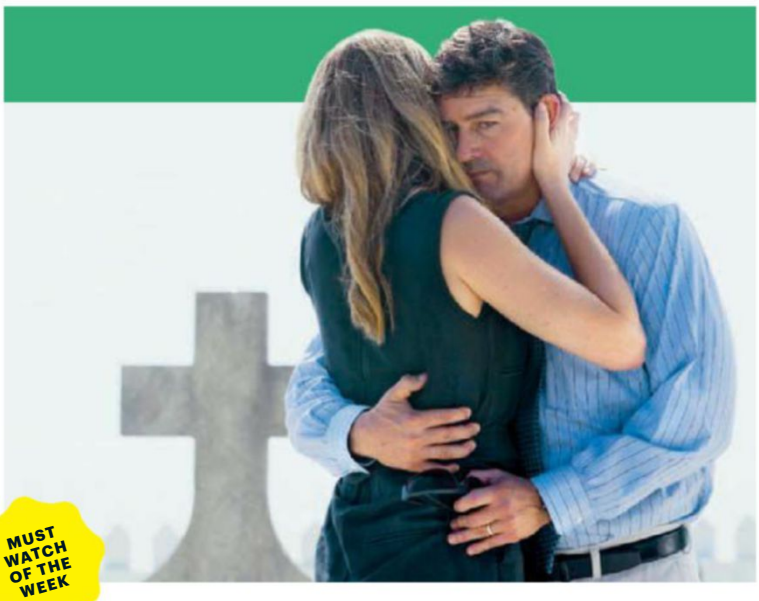
What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN @RayRahman**



MUST WATCH OF THE WEEK

Jacinda Barrett and Kyle Chandler

Season Premiere

BLOODLINE

FRIDAY, MAY 27 | STREAMING | NETFLIX

Season 1 of this Florida Keys drama played like a literary novel, illuminating the shifting sibling alliances that can strengthen or destroy a family. But season 2 is a thriller, ticking down to the moment when John (Kyle Chandler), Meg (Linda Cardellini), and Kevin (Norbert Leo Butz) pay for what they did to their brother Danny (Ben Mendelsohn). What exactly happened to Danny? The first episode is dreamlike, with Danny floating in and out of scenes, as if he might not be dead. And other urgent questions arise from there. Is Danny's estranged son, Nolan (Owen Teague), really who he says he is? How did newcomer Ozzy (John Leguizamo) know Danny, and why has he suddenly resurfaced? Chandler's performance has gotten darker and deeper alongside an intimidating turn from Teague. The drug-smuggling subplot sometimes feels as if it belongs on a more conventional crime drama, but when the plot focuses on John's unraveling, it's a taut work of suspense. **B+** *—Melissa Maerz*

Go to *ew.com/what-to-watch* for our daily picks of **What to Watch**

MONDAY MAY 23

Season Premiere

The Bachelorette

9–10PM | ABC

Twenty-six men. One woman. One shot at love. No matter how many times we've seen it, that formula lures us back again for what's sure to be another "dramatic" season as JoJo Fletcher begins her journey. "This will be one of the best seasons we've had in a long time," says host Chris Harrison. "There are some crazy dynamic characters and maybe one of the wildest guys that *Bachelor* nation will love to hate." But don't worry: Harrison also promises some "great love stories," if that's more your speed. Or if you're tuning in just to see JoJo's family, that's covered too. "The mom tipping back some wine, and the brothers—that's going to be a big part of the show." *—Samantha Highfill*

The Price Is Right Primetime Special: Survivor Edition

8–9PM | CBS

Love Plinko but have a day job? No sweat: The a.m. game show goes prime-time with three specials that star contestants from CBS reality shows. Tonight is *Survivor* alums; a *Big Brother* edition will air at the same time tomorrow night; and *The Amazing Race* takes over Wednesday. I bid $1 that this will be fun!

Season Finale

Gotham

8–9PM | FOX

Hugo Strange, Mr. Freeze, Firefly, Fish Mooney—this is either a list of villains on tonight's episode or the artist lineup at your local jam-band festival.

SEASON FINALE

The Odd Couple

9–10PM | CBS

When Oscar tries out online dating, he ends up getting matched with Felix's ex-wife. Does that make this a *Wife Swap* crossover?

BLOODLINE: SAEED ADYANI/NETFLIX; THE BACHELORETTE: CRAIG SJODIN/ABC

ILLUSTRATIONS BY **JOHN LANG**

MONDAY MAY 23 (cont.)

Season Finale

Blindspot

10–11PM | NBC

In the emotionally charged finale, Jane (Jaimie Alexander) is out for justice in the wake of Oscar killing Mayfair (Marianne Jean-Baptiste)—a tragedy that forces Jane to realize her ink isn't what it seems. "It turns Jane's entire world upside down," EP Martin Gero says, teasing that our so-called heroine will be guilt-ridden knowing she helped manufacture this outcome. Says Alexander, "It's sickening, because she's thinking, 'Why would I want to kill somebody?'" But Jane may have bigger problems: On his death-bed, Weller's father confessed to killing a young Taylor Shaw. That sends the dogged FBI agent on a hunt for the truth, leading to a shocking discovery that will radically change *Blindspot* in season 2. —*Natalie Abrams*

TUESDAY MAY 24

Season Finale

The Flash

8–9PM | THE CW

Following Henry Allen's (John Wesley Shipp) heart-breaking death at the hands of Zoom (Teddy Sears), a distraught and broken Barry Allen (Grant Gustin) toes a dangerous line in his quest for revenge. "After finally learning Zoom's real plan, Barry embarks on the race of his life to try to stop Zoom once and for all," EP Aaron Helbing says of the action-packed season ender. That race finds Barry using everything in his arsenal—and maybe a trick or two he's learned from Zoom—to prevent an earth-shattering event. But it's the surprise ending that will make you question what could happen next. —*Natalie Abrams*

Season Premiere

Hotel Hell

8–9PM | FOX

Gordon Ramsay rescues a struggling business in Idaho. It's the most exciting thing to happen to the state since that one time someone mistook it for Utah.

Season Finale

The Real O'Neals

8:30–9PM | ABC

Shannon decides that prom is a scam and opts to stay home. It's about time someone stood up to Big Corsage!

Season Finale

The Voice

9–11PM | NBC

Because you've already forgotten who won the last *American Idol*.

WEDNESDAY MAY 25

Season Premiere

Wayward Pines

9–10PM | FOX

Last summer, the postapocalyptic crypto-serial improved as it progressed, becoming a gripping, morally complex saga worthy of renewal. Returning without Matt Dillon or showrunner Chad Hodge, season 2 begins by introducing us to a new hero, Dr. Theo Yedlin (Jason Patric). The show uses his *where am I?* disorientation to reintroduce us to the oppressive, imperiled "ark" of Wayward Pines, which is now ruled by militant children. The mix of premise restatement and story advancement is super clunky. Bigger worries: Patric's flat character and the lack of mystery and eeriness that kept you hooked last year as the story came into focus. Once again, *Wayward Pines* will have to get better, quickly, to have a future. **C–** —*Jeff Jensen*

SEASON FINALE

Arrow

8–9PM | THE CW

Arrow must face off against Damien Darhk. Sounds like it's gonna be harhd!

Series Debut

Douglas Family Gold

10–10:30PM | OXYGEN

As Olympic gold-medal-winning gymnast Gabby Douglas tries to flip her way to Rio 2016 this summer, her new show will give viewers an intimate look at what it takes to maintain a high level of excellence. Hint: It involves hard work and lots of family support, including a strong momager. But as Douglas tells us, there's still plenty of off-duty fun on the show: "In one episode, we also go camping and pull outrageous pranks on each other," she says. "It gets out of hand."

BLINDSPOT: JEFF NEUMANN/NBC; THE FLASH: KATIE YU/THE CW; WAYWARD PINES: SERGEI BACHLAKOV/FOX; DOUGLAS FAMILY GOLD: ROBERT MAXWELL/OXYGEN

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

THURSDAY MAY 26

Showing Roots

10–MIDNIGHT | LIFETIME

This Lifetime flick, about a small Southern town sharply divided by racial conflicts in 1977, pulls off the rare triple-entendre title. (1) You've got a pair of women (Maggie Grace and Uzo Aduba) trying to start an all-colors-welcome hair salon despite resistance from the locals. (2) You've got a liberal-values newcomer from Boston (Adam Brody) who's looking to finally settle down. (3) And then you've got the miniseries *Roots*, which is captivating everyone in town as it airs on TV. Put 'em all together, and *Showing Roots* turns into a long, clichéd, overly sentimental mess of a movie that really wants to be *The Help* but ends up being only as good as one of that film's pies. C–

Bones

8–9PM | FOX

A drunk college student discovers the body of a dead agent. He'll challenge it to a round of beer pong.

The Red Nose Day Special

9–11PM | NBC

Craig Ferguson hosts the event, which will feature Ellen DeGeneres, Liam Neeson, Paul Rudd, and more.

The Graham Norton Show

11:30PM–12:30AM

BBC AMERICA

Want even *more* stars? Here's Ryan Gosling, Russell Crowe, Jodie Foster, and Elton John.

FRIDAY MAY 27

The Do-Over

STREAMING | NETFLIX

Adam Sandler and David Spade star in a new comedy movie about two down-on-their-luck friends who fake their own deaths and... You stopped reading after *Sandler*, didn't you?

Season Premiere

Chef's Table

STREAMING | NETFLIX

For its second season, the docuseries will profile the renowned chefs of restaurants in the U.S., Brazil, Mexico, Slovenia, and Thailand. And if you want to watch the show while eating microwavable Bagel Bites, that'll be our little secret.

COUNTRY MATTERS

American Masters: The Highwaymen

9–10PM* | PBS

A doc on Johnny Cash, Willie Nelson, Kris Kristofferson, Waylon Jennings, and Chris Gaines. (Okay, fine, one of those isn't real.)

*check local listings

SAT MAY 28

Lost in the West

8–9PM | NICKELODEON

The first of a three-part movie about stepbrothers who get transported back to 1885. There, they will ride horses, wear cowboy hats, and try not to get cholera.

Outlander

9–10PM | STARZ

Claire and Jamie try to gain support from Jamie's grandfather Lord Lovat. If he's anything like my grandfather, though, the most they'll get will be some butterscotch hard candy and a "birthday present" of $2.

SUNDAY MAY 29

Season Finale

The Carmichael Show

8–8:30PM | NBC

Tonight's episode is titled "President Trump," but it has yet to be endorsed by Speaker of the House Paul Ryan.

Season Finale

Undercover Boss

8–9PM | CBS

The CEO of a company called AdvantaClean, which provides air-duct-cleaning services, tries to learn what his employees really think. I'd imagine they're thinking, "Man, cleaning air ducts is really boring."

House of Lies

9–9:30PM | SHOWTIME

Marty and his team try to persuade all the members in a boy band to re-sign with their record label. Do you hear that, *Zayn*?

American Ninja Warrior: All Stars

9–11PM | NBC

The competition series airs its first-ever all-star special. The episode's challenges will include the Mega Wall, the Giant Peg Board, the 40-Foot Salmon Ladder, the Flying Shelf Grab, the Jump Hang, and the Sore Muscles in the Morning.

Season Premiere

Celebrity Food Fight

10–11PM | FOOD NETWORK

Hosted by Andy Richter, the show has a pretty simple premise: Celeb guests (think Andy Dick, Melissa Rivers, Coolio) are paired with chefs and play food-related games (trivia, taste tests) against other duos. The winning team gets a Golden Plate trophy, while the losers have to wash the dirty dishes. "You'd be surprised by how many people took this very seriously," Richter tells EW. But not everybody is a gracious loser. "One person dropped a few dishes and stated that their strategy was 'The more I break, the less I have to wash.'" And yes, it was one of the people named above.

SHOWING ROOTS: JOSHUA STRINGER/LIFETIME; *CELEBRITY FOOD FIGHT*: FOOD NETWORK

Music

EDITED BY **KEVIN O'DONNELL** @ODtron

Ariana Grande

TITLE	LABEL
Dangerous Woman	Republic Records
GENRE	**REVIEW BY**
Pop	Nolan Feeney @*nolanfeeney*

"AIN'T YOU EVER SEEN A princess be a bad bitch?" asks Ariana Grande on her third LP, *Dangerous Woman*. If she's talking about licking doughnuts, well, yeah, anyone with an Internet connection is familiar. She poses the question on the bubbly "Bad Decisions," which seems to reference her infamous 2015 eff-you to health codes by blaming a boy for all the "stupid things" she's done lately. But while pop stars often atone for transgressions through song—just ask Justin Bieber—Grande wants to test the limits, not apologize. And that's the best, baddest thing about *Dangerous Woman*.

Her follow-up to 2014's *My Everything* alternates between those princess tunes (plush ballads and girl-group throwbacks) and those bad-bitch bangers, full of blush-inducing come-ons. Grande, 22, scopes out the meat market on "Let Me Love You" (featuring Lil Wayne), gets hooked on a guy on "Everyday" (featuring Future), and makes the first move on the stunning "Into You" (featuring lots of sexual tension). With grown-up lyrics like "A

BEST TRACKS **Dangerous Woman** Her hair-raising vocal runs are in full force here | **Into You** The year's sultriest club-banger, courtesy of Sweden's finest songwriters | **Greedy** A funky,

NOTEWORTHY

Sia will embark on her first tour in five years this fall, with openers **Miguel** and **AlunaGeorge**. • **Barbra Streisand** returns with a new album, *Encore: Movie Partners Sing Broadway*, set for release later this year.

little less conversation, and a little more touch my body," she flaunts her sense of humor, which critics accused her of lacking until a March *SNL* gig showed otherwise.

Complaints about a personality deficiency have also been lobbed at Grande's music. *My Everything* suffered for trying to *be* everything; it touched on so many styles that she appeared to have no point of view. Here the singer proves those haters wrong: With a streamlined team of hitmakers such as Max Martin, she pulls off pop, R&B, reggae, and house—all without overextending herself or pandering to trends.

While the hooks may not be as irresistible as her 2014 double whammy of "Problem" and "Break Free," Grande compensates by having something meaningful to say with that jaw-dropping voice—one of the most exquisite in pop today. Ex–child stars, looking to shed G-rated images, tend to stop at F-bombs and sex boasts, yet this former Nickelodeon idol uses her platform to challenge the expectations facing young female celebrities. Sometimes that means calling out sexist interview questions and social-media slut-shamers; on *Dangerous Woman*, that takes the form of songs about sexual liberation and the pressures of a 24/7 spotlight. "I used to feel so obligated to be so much more," she sings on "I Don't Care," "but if I can't be me then [what the] f---'s the point?" For Grande, giving up on pleasing everybody has only made her more magnetic. **B+**

THIS ALBUM CONTAINS THE FOLLOWING:

- **DB** A REFERENCE TO A "D--- BICYCLE"
- **JD** A SHOUT-OUT TO JAMES DEAN
- **FWB** FRIENDS WITH BENEFITS
- **MM** MAJOR MELISMA

disco-lite romp about no-strings-attached fun

A Grande Guest List

The petite pop star has stacked her new album with some of music's biggest names

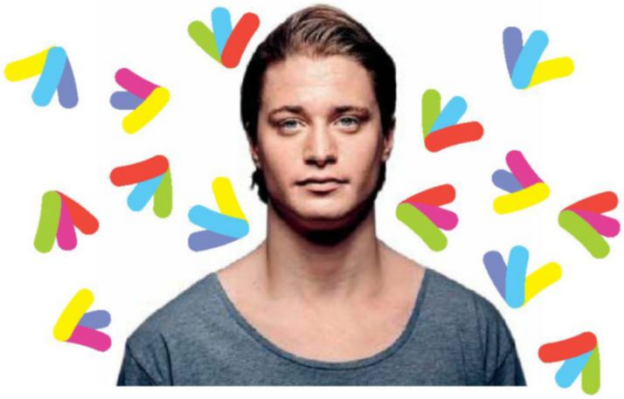
MACY GRAY
Her raspy voice on "Leave Me Lonely" has never sounded more haunting.

FUTURE
The rapper lends his trademark croak to the heady "Everyday."

NICKI MINAJ
She drops by the pool-party-ready "Side to Side" to deliver a wild toast.

LIL WAYNE
On the stuttering "Let Me Love You," he bids "goodbye to the good girl."

GRAY: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; FUTURE: ETHAN MILLER/GETTY IMAGES; MINAJ: TIMOTHY A. CLARY/AFP/GETTY IMAGES; LIL WAYNE: PRINCE WILLIAMS/WIREIMAGE.COM



Kygo's Ultimate Playlist

With his new album *Cloud Nine* out, the DJ-producer and pioneer of tropical house music reveals the music that's slaying him right now. **BY MADISON VAIN**

1 | HYMN FOR THE WEEKEND
COLDPLAY
This is definitely my favorite song on their new album. I think everything they're doing right now is insane!

2 | 7 YEARS
LUKAS GRAHAM
He writes really good lyrics, with meaning, and it's good to see it done well. I was surprised, but it's a good track, so I'm so happy for him.

3 | BAD BLOOD
NAO
This is a track I found on Spotify. It's different from other music out there—it's cool and dark. There's a producer called Ben Khan that I really like, and it reminds me of that same vibe.

4 | OUR YOUTH
SONNY ALVEN
Sonny is from my hometown, Bergen, in Norway. So it's pretty exciting that this song is doing really well in my country. It's getting played on radio a lot, and it seems like it's starting to do well outside of Norway now.

5 | NOT TOO LATE
LEMAITRE
Lemaitre has been one of my inspirations ever since I started making music. They're also from Norway! They've been releasing a lot of good tracks, but I think this is one of their best of the last year—the production on it is amazing. They're an amazing team and super, super talented.

6 | NEVER BE LIKE YOU
FLUME
That track is just really, really good. His album is coming out, and I think it's going to be insane.

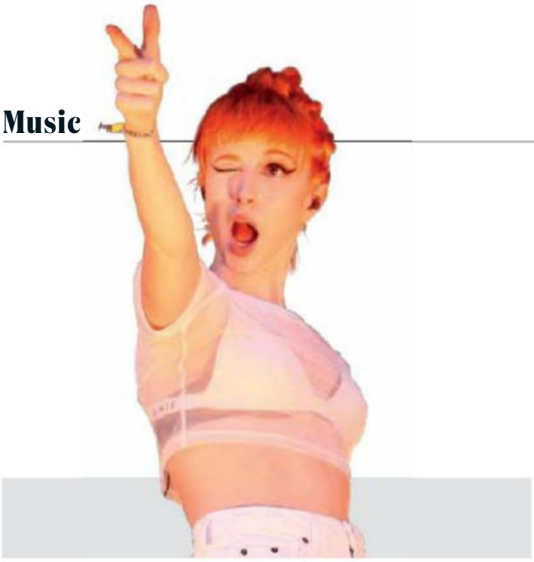
7 | RAGING
KYGO FEAT. KODALINE
I guess I had to put one of mine in there! [*Laughs*] It's my new single, and it was great working with Kodaline. A lot of people have commented on [the title], because I put out the cover that said "Raging" and said this track is coming out on Friday. People didn't know what to expect, me with a song called "Raging." I don't get mad!

8 | WEIGHT IN GOLD
GALLANT
Gallant opened for me when I played [in L.A.], and it was around that time that I heard a little bit of his music and off the bat I really liked it all. I just don't get tired of it. His vocal...he gets so high, it's so impressive.

9 | GAMES CONTINUED
BAKERMAT & GOLDFISH
I didn't know this was Bakermat, but I was at the gym when it came on, and it was his style and then with the saxophone—I knew.

10 | FOR THE LOVE (BIG WILD REMIX)
GRIZ
There was something about the intro with that Big Wild remix. It just caught my ear right away. I was hooked.

11 | FEELS LIKE HOME
THE HIM
I used to play it in my old sets, and people really liked it. I was looking for music that has that summer feel and vibe. It has a lot of energy.

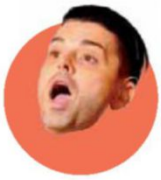


Emo's Big 2016 Return

Emo and pop-punk's popularity may have waned, but the genres' heavy hitters are back with new projects. Get ready for some cathartic cries. BY JESSICA GOODMAN

BLINK-182

***CALIFORNIA*, DUE OUT JULY 1** On the seventh blink-182 album—but first without guitarist Tom DeLonge—Mark Hoppus, Travis Barker, and newcomer Matt Skiba offer more of the angsty anthems that made them heroes in the '90s. DeLonge, meanwhile, tells EW, "I wish the best for them."



DASHBOARD CONFESSIONAL

TASTE OF CHAOS TOUR, NEW ALBUM TBD After a 2015 summer tour with Third Eye Blind, frontman Chris Carrabba tells EW he is "actively writing and recording new songs" for the first album in seven years: "I don't think it's ever felt this much like the beginning again."

GOOD CHARLOTTE

***YOUTH AUTHORITY*, DUE OUT JULY 15** Brothers Joel and Benji Madden's first album in six years features their band's hallmarks: sarcastic lyrics, a tender ballad, and production from longtime collaborator John Feldmann.

TAKING BACK SUNDAY

TASTE OF CHAOS TOUR, NEW ALBUM TBD The Long Island band will release its seventh album in 2016, and frontman Adam Lazarra says fans should expect some twists. "There's a level of comfortability where it freed everybody up to really show off at times," he says.

PARAMORE

NEW ALBUM TBD Paramore have had a recent rocky period—ex-bassist Jeremy Davis sued the group over revenue shares—but singer Hayley Williams has teased a new LP. "This past year was [one that] I never want to relive again," Williams said at a March concert.

DIERKS BE

WILLIAMS: TAYLOR HILL/GETTY IMAGES (2); HOPPUS: HARMONY GERBER/GETTY IMAGES; CARRABBA: DANIEL BOCZARSKI/GETTY IMAGES; MADDEN BROTHERS: BILL MCCAY/GETTY IMAGES

NTLEY

The country star, 41, reveals the dark, sexy inspiration behind his new album, *Black*—and why his upcoming tour might rival Taylor Swift's.
BY MADISON VAIN

You're back this month with a new album, *Black*. How are you feeling?
I'm a mess right now. [*Laughs*] Right now everything is a show. I look at a menu and I call it a set list!

The record is sort of conceptual in that you're exploring your decadelong marriage. What made you want to do that?
After releasing *Riser* [in 2014] and some of the stuff that's more positive, I was leaning towards the darker stuff. One song, "Why Do I Feel," is about exploring the darker corners of your heart and love, and I hadn't heard anything else there that really looked at love in that way—that "Everything's good so why am I suspicious?" kind of way.

What inspired a song like "Black"?
My wife Cassidy's last name is Black, and I was thinking about how we'd been married for 10 years and relationships and thought, "That's something I can sink my teeth into." It's certainly the sexiest color, and I feel like this record has a lot of sexiness. That word is so weird for me to say. [*Laughs*] But the vibe is like—I hate using this word—but the vibe is sexy, in a well-worn, leather-jacket kind of way. It's not, like, glossy sexy. It's got this attitude. There's a realness and sexiness. Okay. That's the last time I'm using that word.

Were you nervous to play the song for her?
Oh, yeah, definitely. [But] she really likes it a lot. Imagine if she hadn't. That would suck. There would be no way to fix it. I can't go back and rewrite something. Some people can, but I can't take something that's out there and put a new melody on it or keep the title and give it a different melody. [But] this one works.

How did you end up teaming up with guests like Maren Morris, who duets on "I'll Be the Moon," and Elle King, who sings on "Different for Girls"?
I went and checked Elle out on Twitter, and she was really funny. She also plays banjo, and I love banjo. So we had this song "Girls," and I thought, "What if we got a girl to sing on it?" I contacted her, and she seemed cool. She's self-deprecating, and she cracks me up. And no filter!

What's in store for your tour this summer?
I'm lucky I have [country singer] Cam on the road with me. She's awesome. We went to Europe to try some things over there, and we feel 90 percent good about it. We're figuring out how to put all these components together, with audio guys and video guys. We set up in an old steel mill [to rehearse]. We're putting in as much production time as Taylor Swift!

After eight albums, is making music still fun for you?
I'd hate to think I was ever making a record just to make a record or to be in a spot that's like, "Just put something out there that someone would buy!" I would quit, I really would. And with the live show, I enjoy being on a stage now more than I ever have. Me and my band have been on a ride together for the last six years, and we're still giddy over it.

The Today *show is teaming up with EW for a backstage pass to the "Citi Concert Series on* Today*" with exclusive Q&As in the magazine and on EW.com. Tune in to Dierks Bentley's performance May 27 on NBC.*

BENTLEY: JOHN SHEARER/GETTY IMAGES; GRATEFUL DEAD: CHRIS WALTER/WIREIMAGE.COM; THE NATIONAL: SHERVIN LAINEZ

The Dead Come Alive Again

On the massive 59-track charity compilation *Day of the Dead*, curators Aaron and Bryce Dessner of the National asked a who's who of artists—from Mumford & Sons to Lucinda Williams—to cover the Grateful Dead's music. Here's how it came together. BY ERIC RENNER BROWN

▷ **ON DISCOVERING UNEXPECTED DEADHEADS**
"It was like, 'Wow, it's not just us that has this weird fascination with this music,'" says Aaron. "When you hear Perfume Genius sing 'To Lay Me Down' or Charles Bradley's 'Cumberland Blues,' you realize what great songs the Grateful Dead wrote. And it makes me excited about what's happening in music today."

▷ **ON SELECTING THE SONGS**
"It's easy for [compilations] to just be 12 songs or 15 songs," says Aaron. "I think for something like this it needs to be more of a document, more of a cultural milestone, in order for it to be relevant. You're interpreting a canon. We definitely wanted to explore some of the more obscure corners of the catalog."

▷ **ON WHY THE DEAD REMAIN RELEVANT**
"There's a real sense of discovery about the Dead right now," says Bryce. "For me there's a humanity about the Dead's music that, I think, sets them apart from any of their peers."

▷ **ON REACTIONS FROM THE LIVING DEAD MEMBERS**
"Various people have played [guitarist Bob Weir] things, and he's been really supportive and genuinely generous, heartfelt," says Aaron. "But I haven't had emails from [bassist] Phil Lesh saying, 'I love your "Terrapin"!' That hasn't happened—although that would be my dream."

▼ Bryce and Aaron Dessner (in Dancing Bear form)

Books

EDITED BY **TINA JORDAN** @EWTinaJordan

A MAJOR
NEW VOICE

Recipe for Success

Stephanie Danler mined years of working as a waitress for her delicious, behind-the-scenes restaurant novel, *Sweetbitter*.

BY ISABELLA BIEDENHARN

Two hours into our dinner at the intimate, candlelit West Village bistro Buvette, Stephanie Danler pushes aside her glass of rosé and plate of steak tartare on toast to write me a reading list, carefully dividing it into fiction, nonfiction, and—her favorite—poetry.

The 32-year-old author and current L.A. resident, whose exquisite debut novel, *Sweetbitter*—the coming-of-age story of 22-year-old Tess—is out May 24, is brimming with recommendations on a diverse array of subjects, from wine (rosé is "not a weakness, it's a lifestyle choice") to keeping your sanity in New York City: "My strategy for living here for 10 years was to leave every three months, even for a weekend," Danler advises. "I think nature's important."

Danler is clearly a person of purposeful choices: Even without dining with her, it's evident from the crisp, deliberate first lines of *Sweetbitter*. "You will develop a palate," the protagonist says, musing to a notion of her younger self. "A palate is a spot on your tongue where you remember. Where you assign words to the textures of taste. Eating becomes a discipline, language-obsessed. You will never simply eat food again."

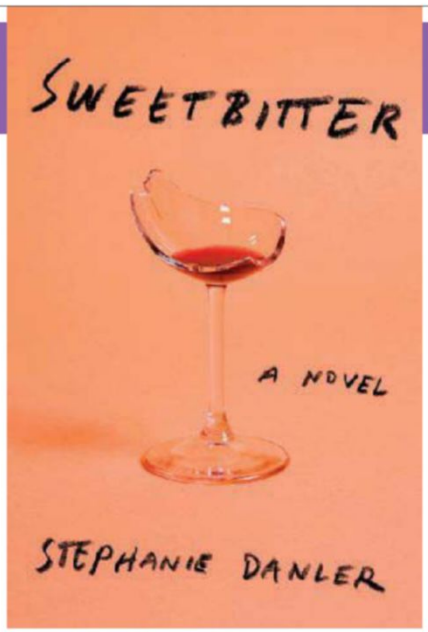
After *Sweetbitter* sold to Knopf for a reported high-six-figure, two-book deal in late 2014, *The New York Times* wrote a story about how Danler was working as a waitress at Buvette when she wowed a regular customer, Random House editor at large Peter

BETWEEN THE LINES

George R.R. Martin posted a new *Winds of Winter* excerpt on his website (but still no release date!). • *Empire* star **Taraji P. Henson** announced that her memoir, *Around the Way Girl*, will hit shelves Oct. 11, 2016.

Gethers, with a draft of her novel. It's a nice story, and Danler is quick to acknowledge that, technically, it's true. She *did* wait on Gethers, and he *did* receive her manuscript. But the overnight-success fairy tale isn't exactly right. "The story whitewashed a lot of my hard work," she says. "The first thing I thought was 'I was the general manager of a f---ing restaurant for seven years!'"

Back in 2006, Danler started as a back waiter at Union Square Cafe, just like *Sweetbitter*'s earnest young heroine. Eventually she worked her way up to manager at other New York hot spots. Although she moved to the city after college with dreams of becoming a novelist, Danler loved everything about the burgeoning restaurant scene and was completely satisfied with the life she'd built—until she realized those 70-hour workweeks weren't leaving her much time to write. So she entered the M.F.A. program at Manhattan's New School, where she focused on nothing but *Sweetbitter*. And to conserve her energy, she returned to just waiting tables.



After the *Times* article, Danler received a flurry of messages on social media. "There was a lot of 'You must be so happy,' which I've come to have a conflicted relationship with," she says. "I *am* so happy, and these are huge moments, but your life doesn't change overnight. People would say, 'Can you believe it?' And I would say, 'I went to graduate school to write. Yes, I can believe that my book's being published. I took out all these loans!'"

For now, Danler is enjoying the unknown. She's writing essays and another novel, and catching up with friends—something that nine years of Saturday shifts made it hard to do. Her next move? "I will definitely be involved with a restaurant again," she says, after greeting an old co-worker who stops by the table. Warm and inviting, Danler is clearly a natural at hospitality. She adds, "I still understand in my bones how this business works."

> "YES, I CAN BELIEVE MY BOOK'S BEING PUBLISHED. I TOOK OUT ALL THESE LOANS BECAUSE I BELIEVED IT!"

DANLER: NICK VORDERMAN

Sweetbitter

BY Stephanie Danler | **PAGES** 352 | **GENRE** Fiction

REVIEW BY Leah Greenblatt @*Leahbats*

"DOES ANYONE COME TO NEW YORK clean?" *Sweetbitter*'s 22-year-old narrator asks in the novel's opening pages. Like countless girls before her, Tess arrives in Manhattan looking not just to find herself but to get lost. Unlike most of them, though, she has no grand plans to conquer fashion or publishing or finance—only an overwhelming urge to trade the nothingness of her nameless hometown for "the one place large enough to hold so much unbridled, unfocused desire."

Aiming for nothing more than anonymity and an easy paycheck, she walks into what she's been told is the best restaurant in Manhattan and lands a trainee spot as a bottom-rung back waiter, far removed from the clamoring glamour of the dining room's front lines. Even that starter position is a stretch; Tess is so green that she's never tasted an oyster or an heirloom tomato—let alone the Sancerre and cocaine that become a near-nightly ritual once the staff welcomes her into the blurred, blazing hours of their post-shift social lives. But every week she learns a little bit more, and the job becomes her key to the city: a daily master class in sex, drugs, and chanterelles.

An endless roundelay of rivalries and crushes—she is enthralled by both a taciturn tattooed bartender named Jake and his best friend, Simone, a sophisticated older server—propel the story forward, though those intrigues ultimately resonate less than Tess' sensual awakening to food: creamy, ash-dusted cheeses; anchovies drenched in olive oil; dense, fleshy figs like "a slap from another sun-soaked world." That's the book's true romance—the heady first taste of self-discovery, bitter and salty and sweet. **A–** E C A

POP CULTURE OF MY LIFE

JULIANNA MARGULIES

Fresh off the *Good Wife* series finale, the Emmy-winning actress—whose children's book, using a tale her late father used to tell her and her sisters, is out now—dishes on her favorite movies, TV, music, and books

The book I read in secret as a kid

Forever by Judy Blume. One weekend I carelessly left it on the coffee table. I will never forget seeing my dad pick it up to see what I was reading. I must have been 10 or 11. I dove across the room and grabbed it, then turned red and ran to my room.

The book I've read over and over

Anna Karenina. I read it in ninth grade and just kept on reading it. There was something that struck me to the core about Anna.

The last TV show I binged

1> *Game of Thrones*. I was late on this one. My husband has always been a huge fan, but I never watched with him. I was always learning lines and felt like I didn't have time. Then on my hiatus one year, he asked me to watch. It happened to be the "Red Wedding" episode. I was mesmerized. I had to go back and watch from the first episode.

The last book that made me laugh out loud

2> *The Bedwetter* by Sarah Silverman. There are chapters that make you howl. Her and Louis C.K. [riding an elevator naked]! God, I wish I had been there!

The last album I listened to

3> *Blackstar* by David Bowie. I bought it when I heard he had passed away. Listened to it everywhere: at the gym, walking around the city, in my dressing room at work. Kept trying to imagine what it must have been like to know you were dying while writing these songs. Hauntingly beautiful.

My all-time favorite movie

4> *Being There*. Chauncey Gardiner! Love that character. A man of little words. I love that he just says, "I like to watch." When I was in acting school, I used to go and sit in Central Park and study people, look at their body language, their behavior. Chauncey would always be there in my head saying, "I like to watch."

The TV show that doesn't get its due

5> *Black Mirror*. I think they made only six of them. Each episode uses different actors and different stories, but they are all tied together through technology. Brilliant on all fronts. Very scary, and I hate being scared, but I couldn't stop watching.

The first album I bought with my own money

Breakfast in America by Supertramp. I was 11 years old, living in England, and that's all we would do: go to each other's houses after school and listen to this album. I know every lyric of every song. And when I hear it now, I'm immediately back in sixth grade.

The last book I read

M Train by Patti Smith. I didn't want it to end. I could smell the coffee she talked about. I loved learning about obscure authors I had never heard about before. I started to take notes, to educate myself. I have my work cut out for me—my reading list now is so long, I don't know what to read first. I love reading books that inspire me to read more books. What a gift she gave me.

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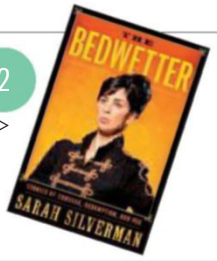

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MARGULIES: AXELLE/BAUER-GRIFFIN/FILMMAGIC; *GAME OF THRONES*: MACALL B. POLAY/HBO; *BEING THERE*: EVERETT COLLECTION; *BLACK MIRROR*: HAL SHINNIE

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR ONE COMBINED ISSUE IN FEBRUARY, MARCH, JUNE, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, AND DECEMBER AND TWO COMBINED ISSUES IN JANUARY, APRIL, AND JULY BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 225 LIBERTY STREET, NEW YORK, NY 10281. ELLIE DUQUE, PUBLISHER; JEFF BAIRSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST 888381621RT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 62120, TAMPA, FL 33662-2120, CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2016 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. FANUARY IS A TRADEMARK OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ♦♦♦♦♦♦♦

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The Bullseye

BY **MARC SNETIKER** @MarcSnetiker

Mariah, carried

Don't cry because it's over. Smile because maybe Hulu will pick it up.

Tetris movie in the works—yet another reminder of Hollywood's impossible body standards.

Tinker Tatum Channing, Why?

Beloved American treasure now dating that guy from *What's Your Number?*

Taye Diggs, Liev Schreiber join *My Little Pony* movie. Ugh, typecasting!

A *Devil Wears Prada* reunion? In spring? Groundbreaking.

Neighbors 2: Where do we sign up to pledge?

So stunning, our water just broke.

At least Luke doesn't seem to be taking Han Solo's death too hard.

Henry Cavill reportedly splits from 19-year-old girlfriend. Maybe next time he'll date a Lois a little more in his lane.

Who needs costumes when the cast of *Black Panther* is already full of superheroes?

Big kudos to whichever genius agent pitched "*The Notebook* meets *Gladiator*."

We're *Real* excited for these renewed *O'Neals*.

Supergirl moving to The CW. As a fair trade, CBS now gets The CW's mature-skewing *The (Hot) Flash*.

We love when our Trainor does floor exercises.

This May on Nick Jr.: The four Tubbies of the apocalypse rise again.

TATUM: WENN.COM; *TETRIS*: GETTY IMAGES; CHRIS EVANS: JIM SPELLMAN/WIREIMAGE.COM; JENNY SLATE: MICHAEL TULLBERG/GETTY IMAGES; ZAC EFRON: UNIVERSAL PICTURES; CHLOE GRACE MORETZ: CHUCK ZLOTNICK/UNIVERSAL; MARK HAMILL: CHARLES MCQUILLAN/GETTY IMAGES; BLAKE LIVELY: GISELA SCHOBER/GETTY IMAGES; *THE REAL O'NEALS*: ROB D'AMICO/ABC; *TELETUBBIES*: BBC; *THE NICE GUYS*: DANIEL MCFADDEN; *SUPERGIRL*: DARREN MICHAELS/CBS; *THE FLASH*: DIYAH PERA/THE CW; CAVILL: NICHOLAS HUNT/FILMMAGIC.COM; CHADWICK BOSEMAN: BRYAN BEDDER/GETTY IMAGES; MICHAEL B. JORDAN: JON KOPALOFF/GETTY IMAGES; LUPITA NYONG'O: WALTER MCBRIDE/WIREIMAGE.COM; ANNE HATHAWAY AND EMILY BLUNT: MARK DAVIS/GETTY IMAGES; DIGGS: STEVE GRANITZ/WIREIMAGE.COM; SCHREIBER: DAVID LIVINGSTON/GETTY IMAGES; *MY LITTLE PONY*: MARY EVANS/RONALD GRANT/EVERETT COLLECTION; *THE GRINDER*: JUSTIN STEPHENS/FOX; *THE MYSTERIES OF LAURA*: JEFF RIEDEL/NBC; *THE MUPPETS*: ERIC MCCANDLESS/ABC; *NASHVILLE*: ANDREW ECCLES/ABC; MARIAH CAREY: NEIL LUPIN/GETTY IMAGES

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